ABHINAVABHĀRATĪ

(Abhinavagupta's Commentary on
Bharata's Nātyasāstra Chapter-XXVIII :
English Translation with Historical Critical Explanations)

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Dedicated to

Smt. Brajangana Pande

with respect and affection.

PREFACE

That the *Nāṭyaśāstra* of Bharata is the most important single text on the performing arts in the Indian tradition, will perhaps not be disputed. Nevertheless, it is a regrettable fact that this text has not received as much critical attention at the hands of modern scholars, especially historians, as it deserves. One reason for this is that the text bristles with technicalities which can only be understood properly with the help of traditional explanations. Unfortunately, of the several ancient commentaries on the *Nāṭyaśāstra* the only one which survives apart from the fragmentary Manubhāṣya of Nānyadeva, more or less fully is the Abhinavabhāratī of Abhinavagupta. The commentary of Abhinavagupta, too, has not been fully translated or explicated. Much of the effort in this task has been directed towards giving an account of dramaturgy. The *Nāṭyaśāstra* chapters on music, in particular, remain largely unattended.

The present work takes up for translation and critical explanation the 28th Chapter of the *Nāṭyaśāstra* along with Abhinava's commentary on it. This chapter contains the principal part of the musicology of Bharata and Abhinava's commentary is our sole guide to it. The commentary, thus, is of seminal importance for the understanding of the classical foundations of Indian music. The difficulties of the task are as great as its importance. The text of Abhinavabhāratī is corrupt and defective in some places*. An example is provided by the verses which Abhinava quotes about calculating the *naṣṭa* and *uddiṣṭa* of the *tānas*. The text as given here does not enable us to reach the formula in question. The paucity of manuscript resources has made the task of its editors extremely difficult. At places the construing of the text manifestly calls for some emandation. Otherwise too, Abhinava uses a highly technical language and sometimes alludes to philosophical principles. It is only the combined resources of the under-

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* cf. V. Raghavan, *Abhinavagupta and His Works*, pp. 171 ff., Varanasi, 1980.

standing of Sanskrit, musicology, philosophy and critical history which can unlock the treasurehouse of the Abhinavabhāratī. It is for the scholarly reader to judge how far the present author has succeeded in this attempt. I would also crave his indulgence for the inevitable shortcomings of a first effort.

I must express my gratefulness to the UGC for enabling me to complete this work as part of my project as Research Scientist. I am also grateful to the authorities of the Institute of Art History, Conservation & Museology of the National Museum, New Delhi where I am based as UGC Research Scientist. It is impossible for me to acknowledge in detail my indebtedness to the numerous scholars from whose works and advice I have profited but I have made detailed allusion to the works which I have actually utilized.

Words fail to express my gratitude towards my parents Mrs. Sudha Pande and Prof. G.C. Pande without whose intellectual and moral support this work would not have seen the light of print. I also thank my mother-in-law Mrs. Brajangana Pande for all her encourgement. At the end I must thank my husband, Sri D.P. Pande, and my son Anshuman who have always been so understanding and helpful. I am also beholden to my publisher Sri Rakesh Tiwari for bringing out this volume.

Anupa Pande

Srikrishna Janamashtami, V.S. 2054,

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ABHINAVABHĀRATĪ
(Chapter-XXVIII)

Critical Introduction, Translation & Commentary

Introduction

Abhinavagupta is generally believed to have lived in Kashmir in the second half of the 10th and first half of the 11th century A.D. This is inferred from the fact that his *Kramastotra* was composed in the year 66[1] of the Saptarṣi year which is said to have begun 25 years after the beginning of the Kali era. This would correspond to A.D. 990-1. His *Īśvarapratyabhijñā-bṛhatīvimarśinī* gives the date of its composition as the year 4115 of the Kali era[2] which corresponds to A.D. 1014. If we suppose that he was twenty-five when his literary activities began and that he continued for a few more years after the *Bṛhatī*, his dates would range between c. 965 to 1025 A.D.

The line of Parvaragupta and later of the Loharas ruled Kashmir at that time. Diddā exercised power till A.D. 1003 and then came Saṅgrāmarāja who founded the Lohara dynasty. The invasion of Mahmud Ghaznavi occurred during the lifetime of Abhinava but although the Shāhis of Udabhāṇḍpura fell to the Turkish invader, the Kingdom of Saṅgrāmarāja escaped destruction. The family of Abhinava had come to Kashmir about two centuries earlier when the famous scholar Atrigupta who belonged to the Antarvedi was brought there by the great Kashmiri ruler Lalitāditya Muktāpīḍa. Abhinavagupta himself describes his ancestry in his *Parātriṁśikā vyākhyā* and the *Tantrāloka*. In the lineage of Atrigupta lived Varāhagupta whose son Narasiṁhagupta was known as Cukhulaka popularly. He was the father of Abhinava. Vimalā was the name of his mother.[3]

Abhinavagupta was reputed to be a precocious student at school. His father introduced him to the mysteries of grammar. He studied the Śaiva Āgamas from the son of Bhūtirāja and Lakṣmaṇagupta, *Nāṭyaśāstra* and

literary criticism from Bhaṭṭa Tauta and Indurāja, *Tantra* from Śambhunātha. In fact, he wandered outside Kashmir also in search of learning and studied at the feet of many masters. He studied heterodox philosophies also - *nāstikārhatabauddhādi* - which is a point of considerable importance.[4]

As his mother died while he was still a child and his father later renounced the world, Abhinava was at first drawn strongly to the pursuit of literature and the fine arts but was subsequently drawn to the devotion of Śiva and ultimately became a famous Master and Adept. He did not marry and had no wife or child.[5]

We do not have many biographical details of Abhinava but his numerous works and the references to him in the works of others give some idea of his personality and achievements. He was a versatile scholar, poet, critic and musician, saint and philosopher. He collected and expounded the Śaiva Āgamic traditions of Kashmir, gave them a systematic philosophical form, revived and elucidated the *Nāṭyaśāstra* tradition of the performing arts, dance, drama and music, developed the doctrines of *Dhvani* and *Rasa* in the light of the philosophy of Kashmir Śaivism and thus laid the foundations of a truly original Indian aesthetics. His *Tantrāloka*, *Īśvarapratyabhijñā-vimarśinī*, *Dhvanyāloka* and *Abhinavabhāratī* remain perennially admired and universal classics.

It has been pointed out that there is a wonderful penportrait of Abhinavagupta in some ancient verses of his pupil Madhurāja Yogin.[6] There, Abhinavagupta is described as seated on a golden seat in a vine-grove (*drākṣārāma*) inside a crystalline pavilion adorned by pictures, perfumed by flower-garlands, incense and sandal paste and illuminated by lamps, constantly resounding with music and dance and surrounded by bands of Yoginīs and Siddhas. At his feet sat his disciples Kṣemarāja and others attentively writing down his words. On the two sides stood two *Dūtīs* bearing in their hands a jar of *Śivarasa*, betel-box, citron and blue lotus. His eyes were tremulous with ecstasy, a clear *tilaka* of ashes marked his forehead, *rudrākṣa* adorned his ears, his hair was tied with a garland, and he had a flowing beard. He had a rosy hue, his neck was besmeared with *Yakṣa-panka*, his sacred thread was long and loose, he wore a white silk cloth and was seated in the yogic posture called *vīra*.

His right hand rested on his knee and carried a rosary, his left hand played on the *nāda-vīṇā*. He was verily the incarnation of lord Śrīkaṇṭha in Kaśmīra. This pen-picture highlights the image of Abhinavagupta as a Tāntrika and Yogī, teacher and artist.

The chronological order of the works of Abhinava has been discussed by several scholars. His encyclopaedic *Tantrāloka* appears to a relatively earlier work which has been referred to in his *Dhvanyāloka-locana* as well as *Īśvarapratyabhijñā-vimarśinī*. The *Bṛhatī-vimarśinī* was composed in 1014 A.D. and the *Īśvarapratyabhijñā-vimarśinī* followed it. *Abhinavabhāratī* refers to the *Dhvanyāloka-locana*.[7] Thus,' the first phase of his writings appears to be of Tāntric works like *Śrītantrāloka* and *Tantrasāra*. The great philosophical works came towards the end. The aesthetic works could be of the same age or earlier. Whatever the precise chronological position of *Locana* or *Abhinavabhāratī*, there is no doubt that they presuppose some of the major philosophical ideas of Kaśmīra *Śaivism*. The notions of *Śabda*, *Nāda* and *Nāṭya*, *Dhvani* and *Rasa* acquire in Abhinavagupta a characteristic depth on account of their suggestive reverberations within the grand philosophical universe he helped to systematise and elaborate. In fact, it could be said without exaggeration that Indian philosophical thinking reached its highest peak in the writings of Abhinava. His practical and theoretical interest in the arts led him to lay down the abiding foundations of a truly Indian aesthetic.

Kaśmīra had been the home of learning and philosophy since at least the Gupta age. According to one tradition the ecumenical council convened by Kaniṣka was held in *Kuṇḍalavana vihāra* in Kaśmīra.[8] In any case, Buddhist schools flourished there. This is attested by archaeological evidence as well as by the evidence of travellers like Hsuan Chwang and Ou-Kong.[9] Kaśmīra lay on some of the routes joining India to Central Asia, Tibet and China. Students and pilgrims, Buddhist and Brahmanical, Indian and foreign, gathered there to study from celebrated Masters. There was, as a result, much interaction of thought, which in any case was taking place on a wider scale and the intellectual life of Kaśmīra was not isolated. *Vedānta* had presumably influenced *Mahāyāna* and was in turn influenced by it as is shown by the example of Gauḍapāda.[10] Bhartṛhari influenced the orthodox and the heterodox alike.[11] *Sānkhya-yoga* and *Sarvāstivāda*

have many points of common interest.[12] *Nyāya* and Buddhist logic helped each other by mutual criticism.[13] Tāntricism was a common tendency shared by the Buddhists and the *Śaivas* and *Śāktas* alike.

Kaśmīra *Śaivism* owed its origin not only to the multiplestreamed *Āgamic-Tāntric* traditions but also to a mixed philosophical heritage derived from *Sāṅkhya-yoga*, *Nyāya*, *Vedānta* and Buddhism. The dualistic *Āgamas* could be connected with the *Pāśupatas* who had a dualistic-theistic orientation and were allied with the *Nyāya-Vaiśeṣika*. [14] The *Sāṅkhya-yoga* with its theory of manifestation and essences influenced *Sarvāstivāda* as well as the *Āgamas*. *Mahāyāna* and *Vedānta* influenced the understanding of non-dualistic *Āgamas*. A diversity of Tāntric as well as philosophical traditions, thus, underlies Kaśmīra *Śaivism*.

The beginnings of *Śaivism* have been traced back to Mohenjodaro.[15] Rudra was an important Vedic deity who has been surmised by some scholars to have been apotropaic.[16] The *Śvetāśvataropaniṣad* gives us the first formulation of *Śaiva* philosophy in which the connection with *Sāṅkhya-yoga* is clear.[17] The *Mahābhārata* mentions the *Pāśupata* as one of the five main schools current then.[18] Archaeological evidence of *Śiva* worship surfaces in the *Śuṅga-Sātavāhana* period and is fully supported by literary evidence.[19] Thus, Patañjali mentions the worship of *Śiva* as *Bhagavān*.[20] *Lakulīśa* the traditional founder of the *Pāśupata* sect has been placed about the same time, a supposition which could be consistent with the evidence of the Mathura Pillar Inscription of the time of Candragupta II.[21]

It may be recalled that several ancient authorities refer to a fourfold division of the *Śaivas* or *Māheśvaras* viz., *Śaiva*, *Pāśupata*, *Kāruṇika-Siddhāntins*, and *Kāpālikas*.[22] Of these not much is known about the last two. The *Pāśupatas* were an ancient sect. The *Vedāntasūtras* mention the dualistic-theistic theories of the *Pāśupatas*.[23] *Pāśupatasūtras*, Kauṇḍinya's *Pañcārtha-bhāṣya* on them and Bhāsarvajña's *Gaṇa-Kārikā* remain the main sources of *Pāśupata* beliefs and practices.[24]

The *Śaiva Siddhānta* of the south was also dualistic but relied on an *Āgamic* tradition which ultimately formed the basis of the composition of Tamilian saints in the 7th century and after. Like the *Pāśupatas*, the

Śaiva-siddhāntins believe in the absolute freedom of *Śiva* and the dependence of the *Jīva*, but their relationship which ultimately may attain to *sāyujya* is to be distinguished from *bheda*, *abheda* and *bhedābheda*. It is through grace and worship that the *Jīva* may reach this ultimate stage. The twenty-five *tattvas* of the *Sāṅkhya* are elaborated to thirty-six in this system.[25]

In contrast with these schools, the school of Kaśmīra *Śaivism* which Abhinavagupta espoused was non-dualistic. According to a tradition quoted by him there were three original varities of the Tantra named after Rudra, Śiva and Bhairava representing the points of view of *bheda*, *bhedābheda* and *abheda*.[26] There are supposed to have been eighteen dualistic Raudra Āgamas of which different lists with a similar core are found in different sources. Similarly there are lists of ten *Śaiva Āgamas* and sixty-four Bhairava *Āgamas*. The actual number of surviving Āgamic works is very large but which of them may be regarded as ancient and authentic is still a matter for historical and critical research. Surviving Tantras like *Mṛgendra* or *Svacchanda* are, however, held in high regard. Abhinavagupta's *Śrītantrāloka* is a voluminous and encyclopaedic but clear and systematic expression of the tantric lore.

The words *'Tantra'* and *'Āgama'* have been variously understood. Literally, *Āgama* is tradition but it is usual to regard it as more or less an esoteric and ritualistic tradition of spiritual knowledge, distinct from the Vedas, but claiming authority as the words of the supreme deity. Although the Vedas are also called *Āgama* and so are the Buddhist and Jaina canonical traditions, this more restricted use of the word to signify the tradition of Tāntric texts especially of the *Śaivas* and the *Śāktas* is common. These traditions believe that spiritual knowledge is transmitted by God through the Word which in its essence is nothing but the self-affirming power of consciousness.[28] Abhinava avers that there is really only one *Āgama*[29]

Ritualism, too, has many levels in Tantra, culminating in the self-realization of consciousness. The founder of the *Śaiva* tradition in the Kali age is said to have been *Śrīkaṇṭha* who is nothing but another name of *Śiva* although some scholars regard him as a historical figure. At his behest

three *siddhas* descended on earth. They were called Tryambaka, Āmardaka and Śrīnātha. They founded the *Advaita, Dvaita* and *Dvaitādvaita* schools of *Śaiva Āgamas.* In the line of Tryambaka, the nineteenth was Somānanda who was a historical figure and was a great grand teacher of Abhinavagupta. Since the succession from Tryambaka was through his daughter, this school was know as *Ardhatryambaka.*[30] It has been suggested that if Somānanda belonged to the 9th century, Tryambaka who preceded him by 19 generations should have belonged to the 4th century A.D., which would be the date for the introduction of the *Śaiva Āgamas* in Kaśmīra.[31] As a generation of 25 years in *vidyā-sampradāya* is overconservative, this introduction could have taken place a century earlier. If Śrīkaṇṭha is to be regarded as a historical figure how early he should be placed cannot be determined.

This *Ardhatryambaka* tradition of non-dualistic *Śaivism* in Kaśmīra has also been called the Fourth School *(Turyākhya).* It was apparently connected with the Tāntrika *Kula* or *Kaula* tradition because Abhinava's Kaula teacher *Śambhunātha* belonged to the spiritual lineage of Somānanda through Sumatinātha.[32] Now it is interesting to note that the founder of the Fourth Tradition is described as Macchanda or Mīna who arose in Kāmarūpa.[33] Thus Somānanda was apparently an heir to two distinct but interconnected traditions, an *Āgamic* one descending from Śrīkaṇṭha through Tryambaka, another more esoteric from Kāmarūpa through Macchanda who is a well-known legendary name in the tradition of the Siddhas and could not have been very far removed in time from Somānanda. Presumably Somānanda's fourth ancestor Saṅgamāditya brought with him the Kāmarūpa Tradition to Kaśmīra.

Somānanda, the author of *Śivadṛṣṭi,* is regarded as the archphilosopher of the *Pratyabhijñā* branch of non-dualistic *Śaiva* philosophy of Kaśmīra. A closely allied branch of the same philosophical system was called the *Spanda* branch which was founded by Vasugupta, a *siddha* who was the contemporary of Avantivarman.[34] Vasugupta is said to have been divinely inspired to discover the *Śivasūtras* inscribed on a rock in *Mahādevagiri.*[35] Kallaṭa developed the system further.

Abhinavagupta was heir to the *Pratyabhijñā* school of Somānanda through Utpala and Lakṣmaṇagupta, and to the *Spanda* branch through

Kallaṭa, Mukula and Bhaṭṭendurāja. He had been initiated in the Kaula tradition by Śambhunātha and learned the *Krama* system from Lakṣmaṇagupta and Bhūtirāja. Kaśmīra Śaivism as a non-dualistic system of theory and practice, thus, comprised several branches with subtle distinctions. These branches are called *nayas* or perspectives of understanding and acting. *Kula* and *Krama*, *Spanda* and *Pratyabhijñā* indicate the different *nayas* current within the Śaiva tradition to which Abhinavagupta belonged. The expression *Trika* is sometime used for the last two as a unified philosophical system and spiritual way. *Trika* is also called *Ṣaḍardha* and is explained as the unity of *Para*, *Apara* and *Parāpara*, or of *Nara*, *Śakti* and *Śiva*. The knowledge of *trika* is the same as *Pratyabhijñā*. The real distinction between these different *nayas* is one of approach or choice of *Upāya*. *Kramanaya*, also called *Kālīnaya* or *Mahānaya* emphasizes *Śāktopāya* and its ritual was centered in psychic practices. *Kula-naya* emphasizes *Śāmbhavopāya* and disparages ritual. *Trika* has a broader perspective and neither enjoins nor rejects ritual.[36]

The philosophy of Kaśmīra Śaivism as developed by Abhinavagupta constitutes a monumental synthesis of diverse earlier traditions. This is not to run down its integral unity, originality or consistency but to emphasize its comprehensive richness. It would be a mistake to think of it as an isolated Kaśmīra phenomenon, for Kaśmīra was then an important centre for visiting scholars and pilgrims not only from all over India but from Central Asia and even the Far East.

The *Trika* conception of reality as a non-dual consciousness or universal self creating the world out of itself by its own free will as a semblance of duality, of man as essentially divine, and of the *summum bonum* of man as the realization of this innate divinity, are squarely a linear continuation of the spiritual monism of the *Upaniṣads*.[37] If all the diversity of the world is the expression of the original unity of consciousness, if being is nothing but consciousness, how is the appearance of insentient diversity to be explained, is an inevitable question which requires to be answered. To regard phenomenal diversity as 'empirically real but transcendentally ideal', to use a Kantian expression, implies that there is a transcendental illusion at work, that creation is nothing except an illusion projected by the Supreme Magician. This illusion or *Māyā* is

an accepted principle in *Vedānta* as well as *Śaivism*. There was, however, a strong *Vedāntic* tradition which believed in the reality of creation and insisted that *Māyā* or *Avidyā* only misled man into believing in the independent and ultimate reality of the created world. Against this, the tradition of Gauḍapāda and Śaṅkara insisted on the total unreality of creation. There is no doubt that in this Gauḍapāda had been greatly indebted to the illusionism of Mahāyāna.[38] The reason for this was the realization that consciousness as the transcendental unity of experience must be timeless and changeless and hence free from real action or creation. This insight into the radical separation of consciousness and activity goes back to the *Sāṅkhya* which holds the *Puruṣa* to be eternal and attributed creation to *Prakṛti*. The attempt of the *Brahmapariṇāmavādins* to think of Brahman as the *Puruṣa* with the powers of *Prakṛti* was rejected by Gauḍapāda who declared the whole world to be an illusion superimposed on eternal consciousness.[39] Śaṅkarācārya, however, finds a place for *saguṇa Brahman* and creation in his system with its twin points of view, *Vyāvahārika* and *Pāramārthika*. Bādarāyaṇa had interpreted *Vedānta* as a theistic monism, distinguishing it from the dualism of Sāṅkhya and the illusionistic nihilism of the Buddhists.[40] Śaṅkara maintains this distinction but his emphasis on the transcendentally illusory character of the world appears to militate against the commonly accepted notions of theistic creationism.

It is for this reason that the non-dualism of Śaṅkara has been distinguished from that of Abhinavagupta and the continuity between Upanisadic *Vedānta* and *Āgamic Śaivism* has been obscured. It has been said that Śaṅkara regards the world as unreal while *Śaivism* regards it as real. And, again, that while Śaṅkara regards consciousness as inert and passive, *Śaivism* regards it as essentially active and creative. Such a differentiation, however, overstates the actual distinction. Śaṅkara does not regard the world as absolutely unreal, a mere nihil, *tuccha* or *śūnya*. He regards the world as an appearance conditioned by Ignorance but grounded in reality, accepting a theory of the gradation of reality into empirical and transcendental, relative and absolute.[41] Nor does *Śaivism* regard the world as absolutely real. It regards the world as a semblance or *ābhāsa* in which the nature of its reality is that the essence of the world is

not constituted by its insentient and finite externality but its spirituality which is free and infinite and is not given at the common empirical level, else everyone would have been freed by *Anupāya* ! As the force of *Karman*, *Māyā* and *Avidyā* decline, the nature of reality is revealed by reflection, introspection and inner spontaneity. It is only the self-realized *Śaiva* who sees that the world is nothing but *Śiva* just as it is the self-realized *Vedāntin* who sees the world as *Brahman. Sarvam Khalvidam Brahman*. The process of self-realization in *Śaivism* consists of the four *Upāyas* to which parallels exist in Vedānta. For Śankara duality is an unreal appearance of non-dual reality.

Similarly to construe the eternity of consciousness in Śankara as inertness, is to confuse consciousness with some insentient object. For Śaṅkara, God or *saguṇa Brahman* is of the nature of consciousness and endowed with creativity. In *Śaivism* action is reduced ultimately to self-consciousness or *ātmaparāmarśa* or *Vimarśa* or *Svātantrya*. In *Śaṅkara*, too, consciousness is self-consciousness. The question is, how to conceive the freedom of infinite self-consciousness? Śaṅkara conceives it as ineffable transcendence, *Śaivism* conceives it as the manifestation of infinite appearances in the modes of space and time.

It is, however, strange that Abhinavagupta does not make any reference to Śaṅkara. Śaṅkara, on the other hand, shows his tacit approval of the basic *Āgamic* Principle of the spontaneity of consciousness in his *Dakṣināmūrti* stotra of which the authenticity is shown by the fact that Sureśvara has composed the *Mānasollāsa-vārtika* on it. As Śaṅkara is said to have visited Kaśmīra and his dates are not too far removed from those of Vasugupta, his non-mention in the Kaśmīra school is enigmatic.

The indebtedness of Kaśmīra *Śaivism* to Sāṅkhya is obvious since they take over the twenty-five *tattvas* of the latter bodily and adding eleven more to them make their own thirty-six *tattvas*. The categories of *Sāṅkhya* represent the most widely accepted categories of cosmological-cum-anthropological analysis in ancient Indian thought. The analysis of the physical world into five types of matter was almost universally accepted, except for the rejection of *ākāśa* as material in Buddhist thought. The five *tanmātras* represent the ultimate sense-data. Unlike the realistic *Nyāya-Vaiśesika*, the *Sāṅkhya* regards the *tanmātras* not as dependent

qualities of material elements but as their causal matrices. Along with the sensory apparatus consisting of five *jñānendriyas*, five *karmendriyas* and *manas*, which constitute their subjective counterpart, the *tanmātras* are themselves derived from *Ahaṁkāra*. The analysis of experience into sense-data and sensory faculties is derived from obvious perception and simple inference. Since the *manas* is able to receive the impressions of the various senses it is assimilated to them. That the *bhūtas* are derived from the *tanmātras*, and that the whole sensory apparatus consisting of the *tanmātras*, the *indriyas* and the *manas* is derived from *Ahaṁkāra*, are two major metaphysical propositions which give *Sāṅkhya* and *Pratyabhijñā* a distinct subjectivist slant where the way to cosmological understanding lies through philosophical anthropology. The introspective process of Yoga becomes the process of reaching the source of human existence as well as of the world.

The derivation of *Ahaṁkāra* from *Buddhi* and of *Buddhi* from *Prakṛti* is accepted in *Pratyabhijñā* as well as in *Sāṅkhya* but in the former *prakṛti* is different for each subject where as it is one and universal in classical Sāṅkhya, though not so necessarily in pre-classical Sāṅkhya.[42] Besides, the *Pratyabhijñā Prakṛti* is not independent but dependent on Aghora or Ananta.[43] Thus, while *Sāṅkhya* at first emphasizes subjectivism by its derivation of all the elements of experience-cum-reality from *Ahaṁkāra* and then emphasizes idealism by deriving *Ahaṁkāra* from *Buddhi*, it seeks to reverse this by deriving *Buddhi* itself from one universal natural principle, *Pradhāna* which is regarded as insentient. Thus in *Sāṅkhya* while the derivation of physical reality from cosmic Intelligence represents a metaphysical idealism which is in harmony with a theory of spiritual practice, the derivation of *Buddhi* from insentient and ultimate Nature thoroughly reverses the process except that *Prakṛti* itself is supposed to work for the bondage and the liberation of the *Puruṣa*. Nature's being is being for the spirit. In *Pratyabhijñā*, Nature clearly ceases to be an ultimate source but becomes an agency of the Creative Spirit of the natural world (=*Ananta*) which is different for each soul.[44] *Puruṣa* is no longer an ultimately individuated and unchangeable principle, but the Supreme Divinity in a limited mode. The *Sāṅkhyan* duality of subject and object is sublated in favour of a self-conscious principle capable of objectifying itself through a self-assumed limitation.

For *Śaivism* the empirical objects are not manifestations and transformations of a matrix of insentient objectivity, but semblances - *ābhāsas* - produced by the free self-limitation of primal consciousness. As consciousness delimits itself in stages by the threefold *mala* viz., *āṇava*, *māyīya* and *kārma*, the universe of many different subjects and objects gets projected. The common empirical subject who identifies itself with the physical body, senses and mind is called *Sakala Pramātā*, i.e., the subject with limited capabilities. When the subject is merely aware of nothingness or *śūnya, he is the śūnya-pramātā or Pralayākala*. These two belong to the impure world of *Māyā*. When it is aware of itself as pure consciousness without its inherent power being manifest, it is called *Vijñānākala* or *Vijñānakevala*. Such a subject is above *Māyā* but below Pure Knowledge (*śuddha vidyā*). Beyond this stage are the four universal subjects with full powers.[45]

The twenty-five *tattvas* of *Sāṅkhya* belong to the order of impure creation, *aśuddhādhvā*. The responsibility for this lies with *Māyā* which operates with Five Limitors or *Kañcukas* viz., *Kalā*, *Vidyā*, *Rāga*, *Niyati*, and *Kāla*. Of these *Kāla* is the basis of the other four. Limited by these *Kañcukas*, the individualized self or *aṇu* perceives and acts in a world of alien objects arising from the *Prakṛti* corresponding to it and operated by *Ananta*.[46]

The pure order or *Śuddhādhvā* consists of the universal subject with unobscured powers, i.e., they are merely 'moments' of the supreme consciousness in a timeless order. *Parama Śiva* is the name given to the supreme Being who is both immanent and transcendent. His nature is free and infinite self-consciousness in which *Prakāśa* and *Vimarśa* are united. *Śiva* and *Śakti* represent its two moments of the predominance of *Prakāśa* and *Vimarśa* respectively. With the distinction of *aham* and *idam* without the sense of real differentiation, three distinct moments arise viz., *Sadāśiva*, *Īśvara* and *Sadvidyā*. In the first *Aham* predominates and objectivity or *Idam* is apprehended in an unclear or *asphuta* manner. *Īśvara* consciousness has the form 'This (*idam*) am I (*aham*)'. Here objectivity becomes clear. In the *Sadvidyā* the two sides are equally balanced.[47]

These five - *Śiva, Śakti, Sadāśiva, Īśvara and Sadvidyā* - along with *Māyā* and the five *Kañcukas* constitute the eleven *tattvas* which *Śaivism* adds to those already recognized in *Sāṅkhya*. This distinction between pure and impure creation rests on the fact that in the former, as there is no gap between *Prakāśa* and *Vimarśa* the non-dual self-affirming consciousness is unhindered while in the latter there is an apparent discontinuity between being and knowing, knowing and acting, and both knowing and acting are delimited in various ways.[48]

Kaśmīra Śaivism may be said to stand for a non-dual spiritualism which accepts the world as the creative manifestation of God. It is not weighed down by the notions of sin and suffering but is centered in the notion of ecstatic bliss accessible to man by the change of vision. Metaphysically it is a voluntaristic idealistic system opposed to naturalistic realism or a one-sided spiritual transcendentalism.[49] Its spirit is not ascetical but aesthetic. The ultimate principle is self-aware, this self-awareness is bliss and bliss is the matrix of creative desire which contains the universe within itself even as the seed contains the tree. What man needs is to recognize the world as consciousness and return to it spontaneously. The world is both Idea and Will without contradiction. Creation is nothing but self-expression, bliss nothing but return to consciousness,[50] and its method the recognition of the spiritual reality veiled in all finite forms. These basic principles of *advaya, vimarśa* and *ābhāsa, saṁvid viśrānti* and *camatkāra, Pratyabhijñā* and *āvaraṇa-bhaṅga* provide the characteristic perspective to the *Śaiva* aesthetics of Abhinavagupta.

Several stages may be distinguished in the development of aesthetic ideas in ancient India. In the earliest or Vedic phase it is divinity which is conceived as the primary artist endowed with creative vision, the world being his creation.[51] Human art imitates the divine. The sculptor and architect follow the paradigmatic measures, drama re-enacts the sacred myths, dance presents divine and cosmic rhythms, sacred music seeks to relate itself to the radiant effluence of the Sun and the outpourings of the Soma. This is not to say that these sacred forms and notions of art were unconnected with popular and folk forms and notions of art. The *Nāṭyaśāstra* of Bharata may be said to constitute a watershed. It sums up the sacred and popular notions of the Vedic and Janapada ages which had

developed out of the *Vedāngas* and the *Upavedas* and which included the sciences of music, drama, sculpture and architecture. It recapitulates the traditional notion of the sacred and invisible or transcendental (*adṛṣṭa*) value of art forms and activities and at the same time formulates the notion of art as entertainment (*rañjana*) and enjoyment (*rasa*).[52]

In the post-Bharata age of development of the arts, there was not only a proliferation of forms and techniques but their systematization in different *śāstras* - *nāṭya, śilpa, saṅgīta* and *kāvya* as well. Although the master concepts of *Puruṣārtha, pratibhā, anukṛti, lakṣaṇa, pramāṇa, rūpa* and *rasa* were seen as universally relevant, they were still not emphasized in their universality to constitute a general aesthetic. This was basically because of the fact that the incommensurable diversity of the media for the different arts acts as a limit to those whose perception remains concentrated on the characteristic forms and practices of the different arts. Thus acting (*abhinaya*), movement (*gati*), sound (*dhvani*) and words (*śabda*) are the media of dance, drama, music and poetry. The theorist analyses these in terms of form (*lakṣaṇa*) and measure (*pramāṇa*), excellence (*guṇa, alankāra*) and defect (*doṣa*), purpose and satisfaction, but in so doing generally ends with the characteristic diversity of the media. Music has sound and form but no meaning or inherent feeling. Poetry has word and meaning but no acting. Drama arises from acting or imitative action. Dance is essentially rhythmic movement which is visually perceived. The satisfaction which music gives to the ear, dance to the eyes or poetry to the intellect how are they to be compared ?

The break-through in this situation was reached by the development of the theory of *dhvani* in poetry which brought out the inherently dramatic character of poetry and hence enabled the concept of *rasa* to cover both poetry and drama. Abhinavagupta's great commentaries, *Locana* and *Abhinava-bhāratī*, established this once for all. The philosophical interpretation which Abhinava gave of *rasa* as *saṁvid-viśrānti* or *camatkāra* underplayed the essentiality of the specific roles of different media and techniques in the different arts and converted *rasa* into a universal aesthetic category comparable to Beauty.[53] The emphasis on Beauty suggests something objective and hence promotes the danger of seeking it exclusively in specific art forms. *Rasa*, on the other hand, clearly

emphasizes the subjectivity of art experience. Bhaṭṭanāyaka had already brought out the universal character of this subjectivity.[54] The distinction of *rasa* from any merely psychological experience is clear in Abhinava where *rasa* is transcendental, the return of consciousness to its own innate and universal but immediate ecstatic nature.[55] It is only the springboard to this return that is provided by the well-formed media of the different arts. The visible movement-forms of dance serve to communicate rhythmic motion (*tāla-layāśritam*), i.e., the pulsation of *Prāṇa*[56] as an evocation and since *Prāṇa* is the first manifestation of *saṁvit*[57] its inward movement becomes the door for its *ātma-parāmarśa* which is of the nature of *camatkāra*. Similarly the musical notes are the manifestations of *Nāda* which is the primal form of *Vimarśa*.[58] Words, too, are the expressions of *Nāda* or primal sound when articulated and their signification in poetry is not of the nature of information but of expressing *rasa*. *Nāṭya*, too, is not of the nature of imitating external objects of nature but the inward recognition (*anuvyavasāya*) of the consciousness intuited through the representations of persons and situations.[59]

Thus the media used by the different arts achieve their ultimate effect not though specific causal activity producing sensations, emotions, or giving information, but by helping consciousness to return to itself. Whether it is music or dance, poetry or drama, their first effect is to attract and focus the mind and thus reduce distraction and dullness.[60] Their next effect is to induce a generalized consciousness which is distant from the actual ego-subject or actual objects given in nature.[61] In poetry and drama there is an apprehension of the essential nature of feelings through images. In the apprehension of these suggested or evoked feelings, consciousness is no longer subordinated to action or reaction as in the behavioural world. The image of the world, instead, is a content reflective of consciousness itself.[62] So the last effect of art is to lead consciousness to a deepening and lucid intuition of itself.[63] Consciousness creates the world, even as an artist does.[64] And the perennial function of art is to lead consciousness back from the world to itself.[65]

Such a theory of *rasa* and by implication of art was made possible by the philosophical genius of Abhinavagupta. It was not matched again till

the 17th century when the *Vaiṣṇava ācāryas* reared a new metaphysical structure for understanding *Bhakti* as *rasa.*

The *Nāṭyaśāstra* of Bharata was the inspiration for many works of a commentarial or topical nature. Kohala, Dattila and Tumburu were celebrated authorities on theatre, music and dance, already known in the age of Bharata. While the work of Dattila survives, the other two are known only from references principally in the *Abhinavabhāratī* as indeed are most of the other famous authors and commentators on *NŚ* preceding Abhinava. Rāhula, Raghunātha, Adhvahara, Jayadeva, Bhaṭṭa Śaṅkara, Bhaṭṭa Yantra, Kīrtidhara, Mātṛgupta and Śrī Harṣa are known as authors on theatrics and its divisions. Lollaṭa, Udbhaṭa, Śaṅkuka, Bhaṭṭanāyaka, Bhaṭṭa Tauta and Nānyadeva are known as famous commentators on *NŚ* preceding Abhinava. Except for Nānyadeva the others are known only from references to their views.[66]

Owing to the loss of earlier literature as also owing to its inherent excellence, *Abhinavabhāratī* remains a work of singular importance. Abhinavagupta draws attention to the parallelism between the 36 chapters of the *NŚ* and the 36 *Tattvas* of *Śaiva* Philosophy. The first chapter corresponds to the Lord as Earth because that is the foundation for the seed of the cosmic tree. Here Bharata gives the traditional view about the nature and origin of *Nāṭyaśāstra.* Abhinavagupta interprets Imitation in a philosophical way as *anuvyavasāya* or introspective reflection. He defines *Nāṭya* as "*āsvādana-rūpa-saṁvedana-saṁvedyam vastu rasa-svabhāvam* iti", the intuitive experience of *rasa.* The second chapter dealing with the construction of the theatre and the stage is paralleled by the element of water as represented by the ocean, for life (*saṁsāra*) is itself like a drama where the seed and growth need a pervasive and supportive influence. The third chapter dealing with *Ranga-Pūjā* is paralleled by the element of fire which mediates between men and gods. The fourth chapter dealing with *Tāṇḍava* is appropriately associated with wind, the ever-moving element. The fifth chapter called *Pūrva-raṅga-vidhāna* is paralleled by ether which like the *Pūrva-raṅga* provides space for the world-theatre. The sixth or *rasādhyāya* should correspond to *gandha-tanmātra* but the relevant verse of *Abhinavabhāratī* is missing. The seventh or *Bhāvavyañjaka* corresponds to *rasa-tanmātra.* The non-available comment on the 8th chapter

mination by space, form and causality, or *niyati*, and temporality, or *Kāla* but also produces a distinctive objective world, *vedya prathā*.

Kalā invests man with limited freedom and creativity and makes him the determinate subject of an objective world which is highly individualized. This would be paradigmatic of the human art world but for the fact that the actual or *sakala pramātā* lacks the detachment necessary for aesthetic experience and natural to him to the extent he becomes enlightened. "Thus in hearing sweet music or feeling the touch of sandal etc., when insensitive subjectivity disappears (*mādhyasthya vigama*) there arises a throbbing in the heart (*hṛdaye spandamānatā*) which is the expression of *Ānandaśakti*".[68] When the mind is immersed in music it is able to feel the pulsation of divine bliss, the bliss intrinsic to the freedom of self-consciousness.

In the process of manifestation *Prakāśa* becomes the *Vācya*, the reflected universe of meanings, objects and forms. *Vimarśa* or freedom becomes the *Vācaka*, the expressive power which projects them and also apperceives and appropriates them ultimately within the unity of self-consciousness.[69] Absolute consciousness itself becomes the *Bindu* or the focus of subjectivity in so for as it appears limited by objects. In so for as *Bindu* desires to manifest its self-appropriation of the objects, it becomes sound or word. As the vital throb in all living beings (*jīva-kalā*) it is *Nāda* which is the same as *Brahma-śakti* or *Parā Vāk*, which is as near *Brahman* as the luminosity of the gem is near to the gem.

Four stages of *Nāda* have been defined - *Parā*, *Paśyantī*, *Madhyamā* and *Vaikharī*.[70] These successive stages of the Expressive Power lead to inarticulate musical sound as well as articulate sounds used in language. Musical notes are identified with the gross *paśyantī* (*sthūla paśyantī*). Its beauty is due to the indivisibility of its form (*avibhāgaika-rūpatvam mādhuryam*). The notes of instrumental music are identified as the gross aspect of *madhyamā* which is less intuitive and inward than *Paśyantī*.[71]

Thus the metaphysical basis of musical theory is threefold. Musical notes arise from *Nāda*, their appreciation is a function of *Vimarśa*, their production at the human level is subject to *Kalā*. *Vimarśa* as the appropriation of the object in the autonomy of consciousness is the common

entitled *upāṅga vidhāna* should have spoken of *rūpa-tanmātra* which would have been appropriate as the chapter speaks, *inter alia,* of 36 types of glances. The 9th chapter or *Āṅgikādhyāya* is the counterpart of *sparśa-tanmātra.* The 10th chapter or *cārīvidhāna* corresponds to *śabda tanmātra.* The commentary on the 11th or *maṇḍalādhyāya* praises the Lord's power of making, the 12th or *gatipracāra* provides the occasion for invoking Motion. At the beginning of the 13th chapter Abhinava prays to *Śiva* as *Vṛṣāṅka.* From the 11th to the 13th the appropriate references to *Pāyu, Upastha* and *Pāda* are passed over. The 14th is said to correspond to the *Pāṇīndriya.* The 15th dealing with metres is appropriately held to be paralleled by *Vāk.* The 16th dealing with *lakṣaṇa* and *alaṅkāra* provides the occasion to recollect *Śiva* as the illuminer. The 17th corresponds to the 17th *tattva,* i.e., the sense of taste. The 18th dealing with the *daśarūpas* appropriately brings the mention of the eye, the 19th concerned with the *sandhis* the mention of the sense of touch, the 20th of the ear. The 21st chapter dealing with *Āhārya* is appropriately dedicated to the Mind. In the 22nd, *Ahaṅkāra* is connected with *sāmānyābhinaya,* the 23rd recalls *Buddhi* which like a hetaira shows any and every form. The 24th concerned with the characteristic *Prakṛtis* of men and women and their threefold gradation corresponds to *Prakṛti.* The 25th chapter concerned with diverse acting (*citrābhinaya*) reminds Abhinava of the *Puruṣa-tattva.* Chapters 26th-30th are connected with the five *Kañcukas* viz., *rāga, vidyā, kalā, niyati* and *kāla.* The succeeding chapters 31st to 36th correspond to *Māyā, Sadvidyā, Īśvara, Sadāśiva, Śakti* and *Śiva.*

Thus the 28th chapter dealing with *Jāti*-music and taken up here for translation and explanation corresponds to the *Kalā-tattva. Kalā* is the primary product of *Māyā* and is the first of the veils or *Kañcukas* of the individualized spirit or *Aṇu.* The universal self, as it were, fails to see its own true nature as absolute freedom or *svātantrya.* This non-seeing or *akhyāti* is *āṇava-mala.* This delimited self or *Aṇu,* oblivious of its true nature, becomes subject to *Māyā* and acquires a new and limited identity. It becomes capable of acting in a limited way. This is *Kalā,* a restricted freedom, or limited *svātantrya,* of which the other four *Kañcukas* are products *"Kalā he kiñcit kartṛtvam sūte svālinganād aṇoh".*[67] It not only produces derminate knowledge or *vidyā,* attachment or *rāga,* self-deter-

principle in all art appreciation in which the experience of what is objectively presented is transformed into self-experience, *saṁvid-viśrānti, camatkāra, ānanda* or *rasa. Rasa*, thus, becomes the comprehensive principle of aesthetics. Although pure music does not have an *ālambana-vibhāva* corresponding to *Nāṭya*, its evocative power (*uddīpana, vyañjaka*) is undoubted. What it evokes may not be a defined emotion but it does help the manifestation of feelings as shown by *sāttvika bhāvas*. It manifests *rasa* as ecstatic delight by purifying, intensifying and interiorizing consciousness. The intuitable musical form becomes a kind of mirror to consciousness of its own expressive and seeing freedom and its ecstasy. *Nāda* as *Paśyantī vāk* expresses *svātantrya* and *camatkāra.* While *rasa* is always *camatkāra* as *saṁvid-viśrānti*, it is differently mediated in the different arts.

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2. *IPBV* (=*IPVV*, Kashmir Sanskrit Series, 1938), *"Iti navatitamesmin vatsarentye yugāṁśe Tithi-śaśi-jaladhisthe mārgaśīrṣāvasāne."* As *tithi* stands for 15, *śaśi* for one and *jaladhi* for four and as *aṅkānāṁ vāmato gatiḥ* we have 4115 as the date - The verse is quoted by Dr. K.C. Pandey, *op. cit.*, p. 8.
3. *Parātriṁśikā* (KSS), pp.279-80, *Tantrāloka* (Delhi, 1987), Vol.VIII, pp.3701-2. *Rājataraṅginī* (cf. S.C. Ray, *Early History & Culture of Kasmir* (1957) Chap.II.) gives the general historical backgroud.
4. This information is mainly derived from the *Tantrāloka*, VIII, pp.3704-5, Cf. K.C. Pandey, *op. cit.*, p.11, *TA* Vol.I, pp.28-55.
5. *Ib. l.c.*, also *ib.* VIII, pp.3702-4.
6. The verses are quoted by K.C. Pandey, *op. cit.*, p.738.
7. *Abhinavabhāratī*, I, refers to *Sahṛdayāloka-locana* which should be the same as *Dhvanyāloka-locana*.
8. Hsuan Chwang, *Si-Yu-Ki*, tr. Watters,on *Yuan Chwang's Travels in India*.
9. On Ou-Kong, see S.C. Roy, op. cit. p.40
10. Cf. G.C. Pande, *Life and Thought of Śaṅkarācārya*, (Delhi,1994), pp.150 ff.
11. Cf. I-Tsing, tr. Takakusu, *A Record of Buthist Religion as Practised in India and Malay Archipelago* (Oxford 1896). Nakamura, *History of Vedānta*, Vol.l, pp.80-81.

12. Apart from the concept of *tattvas* and *dharmas*, the discussion of time in the two systems invites comparison, *vide* Stcherbatsky, *Central Conception of Buddhism*, G.C. Pande, *Studies in the Origins of Buddhism*, pp.549-50.
13. Cf. D.N. Shastri *Critique of Indian Realism*.
14. Thus Uddhotakara, the author of the celebrated Vārtika on the *Nyāyasūtras* is called a *Pāśupatācārya*.
15. Cf. Marshall, *Mohenjodaro and the Indus Civilization*.
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21. Cf. V.S. Pathak, *History of Śaiva Cults in Northern India; Select Inscriptions*, ed. D.C. Sircar, Vol. I.
22. Cf. *Bhāmatī* on *Vedānta-sūtras*, 2.2.37, Susmita Pande, *op. cit.*
23. *Vedānta-sūtras*, 2.2.37-41.
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25. e.g., *Mṛgendrāgama* (Pondicherry, 1962), *Rauravāgama*, Vol.I *Śivajñānabodham* (Benares, 1908).
26. *TA*, Vol.I, pp.35 ff.
27. Cf. G.N. Kaviraj, *Tāntrika Sāhitya*
28. *TA*, Vol. Vol.VIII, p.3657
29. *Ib.*, p.3659, "*Eka evāgama ścāyam*
Vibhunā sarvadarśinā
Darśito yaḥ pravṛtte ca
nivṛtte ca pathi sthitaḥ"
30. *Vide TA*, 36th *āhnika*, Svami Lakshmana Ju, *Kashmir Śaivism*, (Delhi, 1988), pp.87-95, Somānanda, *Śiva-dṛṣṭi* (Varanasi, 1986), pp.296-98.
31. K.C. Pandey, *op. cit.*, p.137
32. *Ib.* p.547.
33. *Ib.* p.545.
34. Kalhaṇa, *Rājatranginī.*
35. Cf. Jaideva Singh, *Śivasūtras*, pp.xvi-xvii.
36. Cf. R.C. Dwivedi, *Trikadarśanam* (1992), pp.10-11, Lakshmana Jee, *op. cit.*, pp.132-37.
37. For differences between Trika and Advaita Vedānta Cf. *Ib.* pp.103-7.
38. *Vide* Vidhuśekhara Bhattacharya, *Gaudapādīyam Āgamaśāstram.*
39. For *Śankara*'s predecessors Cf. G.C. Pande, *Śankarācārya*, Chap.6.
40. Cf. G.C. Pande, *Foundations of Indian Culture*, Vol.I
41. Cf. G.C. Pande, *Śankarācārya*, pp.351-55.

42. Cf. *Encyclopaedia of Indian Philosophy*, **Vol.IV**, G.C. Pande, ***Foundations of Indian Culture***, Vol.I
43. *TA*, Vol.IV, p.1689 - The lord Aghora creates the impura *adhvā* in order to provide for the *aṇu-jīvas* thirsting after *bhoga*.
44. K.C. Pandey, *op. cit.*, p.378.
45. Cf. Lakshmana Jee, *op. cit.*, pp. 47 ff.
46. *TA*, Vol.IV, pp.1768 ff, *Śivasūstravimarśinī*, ad *śivasūtras* III.3. (ed. & tr. Jaideva Singh, pp.132-33)
47. Cf. *Paramārthasāra* (Srinagar, 1916), pp. 40-44.
48. Cf. *Ib.* pp.35-40.
49. K.C. Pandey has attempted a detailed characterization of the system - *vide* his work cited above, pp. 320-55.
50. Cf. *Paramārthasāra*, p.30.
51. e.g., *Īśa - Kavir manīṣī paribhūḥ svayambhūḥ yāthātathyato 'rthān vyadadhāc chāśvatībhyaḥ samābhyaḥ.*
52. *Vide* the author's *Historical & Cultural Study of the Nāṭyaśāstra of Bharata.*
53. Cf. Coomaraswamy, *The Dance of Śiva*, pp.35 ff.
54. *Abhinavabhārati* on chapter VI of the *Nāṭyaśāstra* contains the classical description of the theories of these commentators of Bharata - *Vide* R Gnoli, *The Aesthetic Experience According to Abhinavagupta* (Varanasi, 1985).
55. *Ib.* p.14.
56. Cf. Abanindra Nath Tagore, *Śilpa-ṣaḍaṅga* on *Prāṇa-cchanda.*
57. Cf. *"prāk samvit prāṇe pariṇata"*, *TA* quoted K.C. Pandey, *op. cit.*, p. 885.
58. This developed into *Nādabrahmavāda* in *Saṅgītaratnākara.*
59. *Abhinavabhāratī* (Parimala), Vol.I, pp.3, 35-36.
60. Cf. Gnoli, *op. cit.*, pp.64-65.
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62. Cf. K.C. Pandey, *Comparative Aesthetics*, Vol.I, pp.558 ff.
63. Cf. Gnoli, *op. cit.*, pp.XXIII, fn.
64. Cf. *Dhvanyāloka* (Benares, 1940), p.498 *"Apāre Kāvya-saṁsāre Kavir ekaḥ prajāpatiḥ"*. The creative faculty was known as *Pratibhā* which *Ānadavardhana* defines as inventive *Prajñā* and which is identified with *visarga* in *Śaiva* metaphysics - Gnoli, *op. cit.*, p.LII, also Cf. G.N. Kaviraj, 'The Doctrine of *Pratibhā in Indian Philosophy', ABORI.*

    So Abhinavagupta in *AB*, Vol.I, p.4, *"sva-hṛdayāyatana-satatodita-pratibhābhidhāna-para-vāg-devatānugraho-tthita-vicitrā-pūrvārtha-nirmāṇa-śakti-śālinaḥ Prajāpateriva Kāma-janita-jagataḥ."* He further quotes Bhaṭṭanāyaka -

    Namas strailokya-nirmāṇa-
    kavaye śambhave yataḥ /

Pratikṣaṇam jagannāṭya-
Prayoga-rasiko janaḥ //
(Ib. p.5)

65. *TA*. Vol.V, p.1946 -
"Prakāśe khalu viśrāntim
viśvam śrayati cet tataḥ /
Nānyā kācidapekṣāsya
Kṛta-kṛtyasya sarvataḥ //"

Saṁvid-viśrānti, Camatkāra, ānanda, Rasa, these are all treated by Abhinava as identical, e.g., TA, Vol.II, p.553.

66. *Vide* K.C. Pandey, *Abhinavagupta*, pp.185 ff.
67. *TA*. Vol.IV, p.1770.
68. *TA*. Vol.II, p.552 -
"Tathā hi madhure gīte
sparśe vā candanādike //
Mādhyasthya-vigame yasya
hṛdaye spandamānatā /
Ānanda-śaktiḥ saivoktā
yataḥ sahṛdayo janaḥ //"

insensitive subjectivity

69. This becomes possible because the being of things is constituted by their *vedyatā*.
70. On the theory of the Four Stages of *Vāk*, see K.C. Pandey, *Abhinavagupta*, pp.625 ff.
71. TA, Vol.II, pp.578 ff - The vocally produced sound of musical notes is described as *sthūlā paśyantī*, the sound of musical instrument as *sthūlā madhyamā* -
"Tatra yā svara-sandarbha-subhagā nāda-rūpinī //
Sā sthūla Khalu paśyantī varṇādyapravibhāgataḥ /
Avibhāgaikarūpatvam mādhuryam śaktirucyate //"

Here the sweetness or beauty of musical notes is ascribed to the continuity of their vibrations. Cf. K.C. Pandey, *Comparative Aesthetics*, Vol. I, pp.563 ff. About the nature of *nāda* and its relation to *Bindu* and the ultumate principle, there are many interpretations - see K.C. Pandey. *op. cit.*, p.574 ff.

■

TRANSLATION OF THE TEXT :

Nāṭyaśāstra and its Commentary

(Chapter-XXVIII)

Text of the *NŚ* : Now we shall describe the rules about musical instruments :

Verse-1 : "The instruments shall be known as fourfold viz., taut (*tata*), bound (*avanaddha*), solid (*ghana*) and hollow (*suṣira*), along with their characteristic marks".[1]

Commentary : Beyond this, is (the section) concerning Music. I bow to him, who is (Crescent) moon-ornamented, whose expression as *kalā* is that from which the Middle Note derives its beauty and the gamut of six *nādas* originates in the order of the *srutis.*[2]

The arrangement of the musical instruments was mentioned at the end of the last chapter. Hence for connecting with it, the verse read in the sixth chapter is repeated here-'*stringed* etc.'

It may be objected, that, at that place (6.10) what is said is "*Accompaniment, notes, musical instruments, singing and the stage, these constitute the whole set*". (So why should the discussion of musical instruments precede that of notes ? The answer is thus).

The stringed instruments prevent those doubts, such as about the actors in the role of Rāma etc., from rising in the mind which would tend to obstruct (the spectator's) absorption (in the spectacle), through (such tunes as) 'the lord enters the forest'[3] etc. Rhythmic timing (*tāla*), too, keeps the performance, notes and tempo even and smooth, like a regulating string and thus keeps the spectator's heart entwined, maintaining the beat-pattern (*sāmya*) tied to melody and thus functioning in the interest of *rasa*. Stringed and reed instruments are used in the production of notes. They bestow on the notes their ultimate value which is melodiousness. The notes produced by the singers may have hundreds of faults owing to

harshness, but the notes of strings and flutes have a natural sweetness. In so for as there is a deficiency in the sweetness of the voice, it needs to be compensated by superimposed sweetness to be acquired from practice. As the notes are tied to the stringed instruments there is no apprehension of these being lower or higher. Where the harp is properly tuned, even an untrained person may obtain the correct notes. This is not so in a flute. Hence the stringed instruments have primacy. That is why the Masters have indicated the (voice- producing) human (body as the) lute by coupling them thus," the wooden harp and the bodily harp". Hence, the harp is commonly regarded as an image or reflection.[4] Here again, the notes of the harp are mentioned first - "the notes, being of the harp and the body, have a dual location." In *gāndharva*, too, the rule is that, the result accrues to the performer, according to which the primacy of the body in the context of the result is shown. In singing, again, the primacy is of producing a pleasing effect for the audience, by which the Sage (i.e., Bharata) has indicated the instrumental character of the singing. In the *tāla-portion* again, being introduced through the *ghana* and *avanaddha*, the chapter on *dhruvā* is used for the words of the song *(padāṁśa)*. By this, it (*pada* ?) does not become the natural resultant of the essence of *gāndharva*.[5] As traditionally stated, the 'song arises from the *Sāmans*', hence the song (as a structure of notes) originates from the *Sāmaveda*. Being produced from *Brahmagīta*,[6] the *gita* (=*gītaka* ?) has not been described as *Sāman*. Hence the definition of Modes *(jātis)* is given first. So the strings are first mentioned. The notes are to be obtained there as stated. "Of the notes" etc. Their separate mention is without purpose, since in the chapter on *Kāku* (Intonation) called the list of obstructions, they have been mentioned earlier. What more ?

'There are four types of instruments', from this it is clear that there is no inconsistency in holding that the nature of instruments is to be described. 'Characterized by the mark', this shows, that, since other types of instruments are excluded they have not been defined even when available. Hence, it should be understood thus- they are all included within these, sometimes as their parts, or else, if they are different, as their accessories. For example, the *cāṭukā* etc, are only parts of the percussion instruments like *pāṭa* etc. except in the context of *ḍombi*. Similarly, in the *jvālāpaṭṭa*, *phalakavāda* etc., used in the *nāṭya*. Since clearly explicit

svara-varṇa are not available in the tuning of the percussion instruments (*mārjanāmarga*), all follow some part of the four types mentioned here or are derived from them. [7]

Verse-2 : "The taut (*tata*) shall be understood as made of strings, the bound (*avanaddha*) is the drum (*pauṣkara*). The solid (*ghana*) is to be known as *tāla* and the flute (*vaṁśa*) is called *suṣira* or hollow".

Commentary : Taut, 'stretched made of strings' etc., reveals the fourfoldness mentioned earlier. The 'covered' (*avanaddha* - percussion instruments) are bound with leather. The 'solid' (*ghana*) are made of hard solidity *(mūrtī-kāṭhinya)* but are not useful in the production of distinct notes *(viśiṣṭa-varṇa)* relevant to *rasa* and *bhāva*. They are used for keeping time or maintaining the beat - pattern *(sāmya)* and are consequently called *tāla* or time-maker (beat-maker). [8] Where the reading is *'ghanam suṣiram'* the neuter ending is relative to (i.e., on the assumption that they qualify) *ātodya*. They are also used with the genders of the specific qualificands when referring to them.

(An) objection (is raised). Since the reeds produce notes, why are they here mentioned immediately after ?

The answer is - In the section on notes, the harp alone is regarded as pre-eminent. Since the drum (*avanaddha*) has the capability of producing 'instrumental notes' *(dhātu)* and wordless or meaningless melodies *(śuṣka)*, and since the *ghana* are used to measure them (i.e., keeping time), the reeds (*suṣira*) are included in the string (*tata*) like the harp. Then we have the flute.

The fourfold instruments *(ātodya)* lend subsidiary colour *(uparañjikā)*. The acting needs to be made entertaining *(uparañjanīya)*, hence the two (i.e., the orchestra and acting) should form a single ordered set (i.e., should be in harmony with each other). Although the instruments are fourfold, they are classified according to the primacy of *svara* or *tāla* into two viz., stringed and percussion instruments. *Suṣira* and *ghana* are successively their accessories. Acting implies the group of characters. Thus the three groups (=actors on the stage, the singers and instrumentalists) are designated by the word *kutapa*,[9] that which protects the *kuta* or sound, or that which enlivens or brightens the stage.

Verse-3 : "Their employment in drama should be under-stood as threefold viz., stringed instruments, percussion instruments and the players".

Commentary : This is said in "their *prayoga* (employment, but AB. understands it as combination) is threefold". Of these four kinds of instruments depending on drama, that is, including the set of actors in the play, there is a threefold special combination or collection since the instruments themselves make two sets and the class of actors participating in the drama constitute the third. That is said by. 'the other consists of the players'. Although, being constituted by stretching, binding and hollowness (the instruments) have a mixed character (and hence constitute a miscellaneous group), still, since they are treated as one, the designation *'another'* is used (for the actors). The primacy of the notes is through the stretching (of the string), not from the drum where percussion produces (only) a harmony of echoing *varṇas (varṇānusvāra)*, which is not the case in the strings (which produce clearly sounding notes). The same shall be said in other cases.

Verse 4-5 : "The orchestra should be organized *(kutapa - vinyāsa)* of the singer along with his wife or colleagues, the harpist, the lute player and the flute-player. The players on *mṛdaṅga*, *paṇava* and *dardara* constitute the other percussion orchestra".

Commentary : The assemblage or orchestra should be constituted. The is said by 'the orchestra shall be organized' (thus). *Parigraha* is (the wife) of the singer. Thus (we have) the singer, (his wife or colleagues) with the brass *tāla* (symbols) in the hands, *vipañcī* (nine stringed lute) which does not have the complete strings (of the three octaves), and which is played by the *koṇa* (plectrum), as well as the *vīṇā* with twenty-one strings. (And '(*ca*) indicates the inclusion of other kinds of *vīṇās*. '*Tathaiva ca*' (=furthermore) is intended to include the *'suṣira'* or 'hollow' (reeds).

The percussion group is mentioned as *'mārdaṅgika'* etc. *Mrdaṅgas* are the *puṣkaras* (the triple drum), *paṇava* has strings inside and has the shape of the *huduṁka*. *Dardura* has the shape of a huge pot. The words '*tathaiva ca*' (furthermore) include *mardala*, *karaṭā* etc. The brass cas-

tanets (*tālikās*) are for maintaining harmony (*sāmya*) in vocal and instrumental music. They are used only in the orchestra (*kutapa*).

Verse-6 : "The 'group' (*kutapa*) used in the performance of the play consists of the noble, base and middling characters and is drawn from different regions".

Commentary : Now 'he' (i.e., Bharata) describes the *nāṭya-kutapa* by *"uttamādhama-madhyamābhiḥ"*. That is, the troupe of stage persons (*pātra - samūhaḥ*), fit to play the role of 'high' (noble characters) etc. '*Tu*' expresses a distinction from what has gone before. The groups (*kutapa*) in the stringed and percussion instruments have a fixed place as will be mentioned in the chapter on Drums (*puṣkara*). As for the theatrical band or group (*nāṭya-kuṭapa*), its location should be without obstacles in the interval (*avyavadhi*) as its proximity is useful, hence there is no restriction on its location. So 'he' (Bharata) says *'nānā deśeti'*, which according to others gives a direction for specific use (i.e., specially in the context of location as variable; *pratyupayoga*).[10]

Verse-7 : Thus vocal music, instrumental music and stage performance (*nāṭya*), (although) located (i.e., performed) in different persons, should be used by the producers (*nāṭya-yoktṛibhiḥ*) in the likeness of a moving fire-brand' (i.e. giving the illusion of a continuity)".

Commentary : Are not these three groups mutually independent ? No. So 'he' (Bharata) says, '*Evaṃ gānam ca vādyaṁceti*'. That is, all these three bands or groups (*samūhāḥ*) are to be made one (*ekībhāva*), one alone is not to be used. By saying 'the singer, the drummer (*mārdaṅgika*), the noble character (*uttamapātra*) ' many persons are indicated.

Anticipating the objection that vocal music etc., (belong to different persons), 'he' (Bharata) says, "of which the locations are diverse." Singing etc., are not said to be independent of their performers. It has been said..............(text missing) with care, it has to be accomplished. Hence, careful effort is needed here. Since the basis is diverse, that is since they are diverse performances perceived by different senses, hence their unity is to be accomplished, so that they may be the objects of a unified perception in the audience/spectators. The light particles of the fire brand

(alāta) do not belong to different places simultaneously, but, their continuity is ensured by the quickness of movement. So in the stage-production many actions are to be brought together in harmony. Hence the expression *'alāta-cakrapratimam'*,[11] in the likeness of a moving fire-brand.

It may be objected that this has already been stated in the chapter on 'Acting in General' *(Sāmānyābhinaya)*. True, but that relates to acting, here mutually connected song and instrumental music constitute the subject. As to why this divison into three groups, it is the dramatic action on stage (*nāṭya*) which has to be supported (by other elements).[12] In 'general acting' *(sāmānyābhinaya)*, unity is brought about by the force of acting itself. There is no dispute here. The structure consisting of the melodic movement of notes (*svara-gati*) mutually joined together, has to be made similar to the moving fire-brand.[13] Although belonging to the harp, flute and the body, the performance on the instruments *(vādya-vidhi)* is to be unified.[14] Hence the division into three groups is rightly spoken of.

(The) objection (raised is), when the three divisions are unified the success of the performance would be characterized by their harmonious blending in its course (*prayoga-samyaktva*), which is why their faults are considered obstructive of success. Hence the nature of success should be maintained after the topic of vocal music is taken up (*geyādhikārā*). (The) answer (is), but when it is said that success results from song, musical instruments and drama, what is principal and what is subsidiary could be a matter of doubt. Hence, before the exposition of the nature of success, the constituents of performance should be known. Hence, it is mentioned that the performance has to be made entertaining *(uparanjananīyatā)*. The exposition of success clearly presupposes *(ākāṅkṣivad)* the constituents of what would help the performance.

There is another view. What is indicated here, is, that success may be gained from a performance consisting of dialogues of the ten dramatic forms even without singing and musical instruments. But this is not correct, because, that would make the performance *(nāṭya)* incomplete, while it is the complete nature of the *nāṭya* that is intended by the sage

(Bharata). There, as we have already said, it is vocal and instrumental music which is preëminent.[15]

What is more, this being so, why should the harmony of vocal and instrumental music be mentioned in the chapter on 'success' *(Siddhyadhyāya)*. The earlier mode of explanation would be appropriate. The fitness of the drama for staging, when already helped by the accessories *(uparañjaka)* being distinguishable is taken up later. The commentator (*ṭīkākāra*) says, If song comes at the beginning, instruments being secondary come afterwards in the middle in order, when the *tryaśra* and *caturaśra*[16] are determined in accordance with the *nāṭya* [should it not be "not in accordance with *nāṭya* but...........?], but in accordance with song. Thus, song, even though it is an embellishment *(uparañjaka,* what adds to the entertainment), it does so while giving a definite order to the performance of the play. Hence, it is appropriate for the *raṅga (i.e., pūrvaraṅga).*[17]

But we are unable to understand this. Nothing can proceed without depending on the *nāṭya*. Song, too, needs to be employed according to the *nāṭya*, and the determination of *tāla* (*tryaśra* etc.) follows the directions in the chapter on *Gati* (probably *Gīta*). This should suffice.

Verse-8 : "The which is stated to be created by (the music of) the string *(i.e., vīṇā)*, depends on different instruments, and consists of *svara* (the seven notes of the octave), *tāla* (time measure) and *pada* (words of the song), that is to be understood as *Gāndharva* (music)".

Commentary : To describe the nature of string instruments as a principal topic 'he' (Bharata) lays a foundation by saying *"yattu tantrīkṛtaṁ proktam"* thus (what has been mentioned as created by stings" etc.). The Commentator (*ṭīkākāra*) says, that, the varieties of *vīṇā*, *vipañcī* etc. are not to be counted as *ātodya*. This is not logical. All are included generally in stringed instruments' *(tantrīkṛtam)* and the rest are similar. This is accepted in our school. What is based on the performance of different instruments' i.e., the instrumental performance follows the forms of *gāndharva* as accessories. Hence, those forms of *gāndharva* remain primary. The idea is that *gāndharva* is the measure, standard, process and container in which it is submerged. As for order, *gāndharva* is distin-

guished by notes, rhythm, and text, and the notes etc., are thus ordered. The order is maintained in notes, rhythm and text. Thus the singer along with his companion (*parigraha*) is to be counted within the strings (*tāla-madhye*) . It is for this reason that the text says 'string-produced', i.e., with the strings as principal. *Gāndharva* means, that of which authority is to be found in the *Gāndharva-śāstra*.

Verse-9 : "It is called *Gāndharva* because it is exceedingly dear to the gods and also pleasing, and is of the Gandharvas".

Verse-10 : " Its *(i.e. Gāndharva's)* source *(yoni)* is *gāna (i.e., Sāmagāna)*, the *vīṇā* or harp as also the flute. I shall now speak of the rules arising from their notes".

Commentary : It has been said, that *gīta* is derived from *Sāman.* Here *Sāmans* are the cause of causes. *Gāndharva* comes from *Sāman*, and, *Gāna* comes from *Gāndharva.* To say that since *gāna* and *gāndharva* are both constituted by notes etc., *gāna* is not included in *gāndharva*, is strange. Why could not the opposite be the case or why should they not be regarded as identical? To remove such doubts, the text proceeds "exceedingly desired by the gods" thus. This indicates that it is perennial [*āditvam in the printed text appears a mistake for anāditvam*]. How would the gods abandon what they like? That it gives pleasure by pleasing the gods, shows that it produces a transcendent *(adṛṣṭa)* result.

Now gods are the lords of the senses, the mind, sensations etc. These senses etc., function when impacted or vibrated and are (like) the musical instruments of the gods. By offering the external objects such as sounds etc., and through their transcendence (in pure apperception) one achieves a transcendent sacrifice *(atyarthamiṣṭam).* [18] And this sacrifice at will (*icchā-yajanam*) is also, indicative of the attainment of supreme inward beatific consciousness *(parasaṁvit).* In this way is illustrated the attainment of the fruit of emancipation, since the experience thus attained, approximates the blissful state proper to emancipation. Thus, this is a sacrifice of the gods which is transcendent and independent of wealth etc., as it has been said that *Śiva* is more pleased by *gāndharva* than by the ancient ascetic pratices etc. (or, by the recitation of the *Purāṇas* and ascetic practices, or by devotion to *Purāṇas - Purāṇayogādibhyaḥ).*

"Of *Gāndharvas*" in the text indicates the performers. Thus, the singer gets the result or reward by attaining to a deep immersion in consciousness *(saṁvit)* like the appreciation of a fragrance-[*gandhatvāt* for *gandhavat*?]. So it has been said that *Nandayantī (jāti)* performed even once in accordance with prescription, purifies the slayer of a brāhmana. Thus, the result accruing to the performer is primary.

It may be objected that, just as in *gāna*, even here 'pleasing' should primarily be of the audience,[19] and hence the connection in the text should be between *Gandharvas* and pleasing. And moreover, since what is heard enhances pleasure, being true timelessly and since *gāndharva* has visible and invisible fruits and is called *gāndharva* because it is performed by them principally, it follows that the text should be construed to mean 'desired by the Gods and pleasing to the *gandharvas*'. Hence that which enhances pleasure in a special measure is *gāna*, this should be supplied or added to the meaning of the text. Since *gāna* is used only for the sake of giving pleasure it cannot, therefore, be identified with *(the gāndharva)*. This also eliminates the error of subsuming it under the result as it spontaneously follows from the beginningless pleasure of the gods [*navamahāphalasyanādeḥ'* is apparently a mistake for *na vā mahāphalasyānādeh*]. This discrimination with reference to *gāndharva* will be demonstrated by us in the *Dhruvādhyāya* with respect to dance. Otherwise, if it were to be demonstrated here, it might confuse those who are not conversant with the technical modes of description.

"Exceedingly desired by the gods": *Gāndharva* is that which supports or carries speech and also that which is of the *gāndharvas*. As has been said by *Ācārya Viśākhila* 'in the ancient past, it is the speech that had been lost from heaven from the gods.' This illustration explains the present also. The etymology of "enhancing pleasure" *(prītivardhana)* has already been indicated with reference to Nārada. The *ṭīkākāra* explains that '*ga*' is to be understood for *geya* [20] or song, *dha* is to be understood as produced from the speech or instructions of the Creator*, as designation for the sentence, [perhaps it should read, *veti vākyasya sañjñeti* for *vākyasya sañjñeti*] where *va* stands for the sentence, *ra* stands for musical instrument or playing with *kāku* (movements and modulations of the voice).

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* Possibly '*dhātu pravādajam*'.

According to the *ṭīkākāra* the verse has the same sense as this etymology. Here there is no need to do more as it has already been explained and that is why our teacher has remarked-one could ask from where indeed has *gāndharva* come up here? Since *gāna* has its origin in *Sāman*, how has it *(gāndharva?)* been mentioned first? What is more, since *gāna* is under consideration, that alone needs to be defined, not *gāndharva*. To remove this doubt, we have the verse (*'asya yonir bhaved gānam'* (NŚ. 28,10) "The source of *gāndharva* is *gāna*[21], *vīṇā* and *vaṁśa*. We shall mention their method arising from the notes"). Of this, *'asya gāndharvasya'* i.e. of *gāndharva*. Song or *gāna* is the name applied to the *gītis* or songs which are the matrix of *Sāman*. *Vīṇā* means the *audumbarī viṇā* used in *Mahavrata*. *Vaṁśa* is in accordance with the tradition of teachers like Nārada etc. These constitute the source of *gāndharva*. Moreover, since the parts of the *kutapa* were to be mentioned, this description of *gāna*, *vīṇa*, *vaṁśa* etc., has been taken up.[22] That is the origin of *gāndharva* 'in the context of what is intended to be described'. This is left unexpressed. That is to say, *gāndharva* will be described here because it is used in the *kutapa*. Some others say, that, the intention of the verse is to make out the source of *gāndharva* to be the songs sung by singers in the folk tradition *(lokapravāha)* within the *brahmagīta*.[23] The commentator *(tīkākṛt)* holds that *gāna* is primary while the lute and flute are secondary. The commentator has brought out this judgment about primary and secondary by his great effort to expound the text, 'they sing here *rathantara* namely *gāyatrī*'. This effort is of no use in the present context, besides, the root meaning 'to sing' has many meanings and may be used metaphorically. (The effort thus) is like the chewing of sand. Where it is held that *rathantara* is excluded, then it would be through the use of a particular scheme of notes* ...... on the other hand, if it is only the song *(gīti)* which is to be understood, then the relationship between the common and the particular, between the words which make up the text and the notes which qualify them** would be like 'the resting on itself of the sky'[24]. Even if the twin characteristics of expressing the note and residing in the locus of the song are accepted there is no difficulty, nor does anything relevant emerge in this context.***

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* *'nirūpāni'* in the printed text seems to be a mistake.

** 'svarāniti' does not construe. It could be 'svarānāmiti'.

*** *"mandasya nalatve pi"* is also cintya, possibly, *"padasya gunatve pi."*

As to what is the use of mentioning *gāndharva* at the beginning of *gāna*, the idea is to connect it with what has been mentioned earlier. Thus, the directions for the notes (*svara-vidhi*) connected with the emotions *(bhāvādi)* etc., will be given along with the *gāndharva* mode, not any other.

Verse-11 : "*Gāndharva* should be understood as threefold consisting of *svara*, *tāla* and *pada*.[25] I will mention the definition and function of each of the three".

Verse-12 : "The notes have two bases: the body (i.e., the human throat) and the *vīṇā*. I shall now describe the rules of these (i.e., vocal and instrumental music) along with their characteristics."

Commentary : Well, what are the other processes (apart from *svara-vidhi*)? (This is explained by saying) "*gāndharva* is to be understood as three fold." 'Three fold' means that, which is prescribed or constituted out of the three, *svara* etc. (*svara*, *tāla* & *pada*). The ancients believed that the word *vidhā* or mode refers to that which depends on another (i.e., to an accident or property of a substance); but the word *vidhā* here, does not have the meaning of form or type here *(prakāra*, the idea is, that, *svara*, *tāla* and *pada* are not three *prakāras* of *gāndharva*, they are its three sources). If it were so, we should use *gāndharva* separately for each, but that is not so, that is why ācārya Viśākhila says "*gāndharva* is the union *(samvāya)* of *svara*, *pada* and *tāla*". The use of the word *ātma* *(svaratālapadātmakam)* here shows their mixture. Perhaps *pada* indicates cause or attention *(avadhāna)*. This is logical because *avadhāna* is not a separate part like *svara*, *tāla* and *pada* to be counted in the list.[26] The combination of the different elements is part of the method of use *(itikartavyatā)*, it is not determined by their relative prominence. The order of their mention shows their relative prominence. Hence notes are primary, *tāla* helps them through *sāmya*** *since tāla* being derived from the root '*tala*', in the sense of establishing a foundation makes the meaning clear. Still farther is the word *pada*, which, by its literal meaning suggests the basis of support (*ādhāratā*). So has been said by ācārya Dattila "the combination of notes is located in the *pada* and is well measured by

** "*talo nāmātmā*" should preferably read "*tālo mānātmā*"

tāla."[27] (This hierarchy of) pada and *tāla* is not similar in *gāna*, as compared to that in *gāndharva**. But with respect to notes alone there is much use of the stringed instruments (which apparently provided a common basis to both the systems with respect to the notes). *Avadhāna*, being a kind of *yoga* or concentration is not relevant here (i.e., in *gāna*). In the use of *parivartakas* on the percussion instruments in the *pūrvaraṅga*, success is attained only by pleasing the gods (possibly through *avadhāna*).[28] That is why it has been said, "If the singer does not attain to the final station through *yoga*, even so, he becomes the companion of Rudra and lives happily with him". (This is to show the *adṛṣṭa phala* of *avadhāna*). This is said by some. That end, not being attainable by words, cannot be gained without *avadhāna*.

Lakṣaṇa means, their nature in terms of four *śrutis* (i.e., whether the note measures 2, 3 or 4 *śrutis*) etc. *Karma* means the activity which orders the notes in the form of *graha*, *aṁśa* etc., so that the different *jātis* arise from them.[29] Thus, although, the *kutapa* is very much present on the stage, the musical happenings or process there, consists of the rise and fall of notes on the *vīṇā*, the voice and the flute. It is through the impact of the breath, fast or slow, that notes are produced in the flute as in the voice. In the lute, as in a mirror left and right are reversed, so high and low are reversed. For this reason, it has been said that the notes have a double locus, as they arise from *vīṇā* and the body. The notes of the lute are mentioned first as they are more important. How that is to be made, has been shown. Their characterizations are to follow the *gāndharva*.

Now, the text mentions the varieties of the notes of the lute. This mention of them collectively is for the sake of quick understanding. What is mentioned as a list here, consists of the notes taken together and separately. *Dāravī Vīṇā* is produced out of wood and is of nature of the goddess *Vāk*. Hence there is no......conception. "That sound is born out of wood........to the lost speech, "thus has ācārya Viśākhila shown. As its basis even the wooden structure is called *vīṇā*. Similarly in the body also, the Muse, in the form of the voice is called *vīṇā*. *Mūrchanā*--[30]

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* '*tena* is apparently '*te na*'.

Verse 13-14 : "Notes (*svara*), the two musical scales (*grāmau*), *mūrcchanās*, *tānas*, *sthānas*, *vṛttis*, *śuṣka*, *sādhāraṇa* (notes), *varṇa*, *alaṁkāra*, *dhātus*, *śrutis*, *yatis* (or the *jātis* made of the notes), this collection is always said to be in the wooden lute (i.e., this entire group is said to belong to instrumental music)".

Verse-15 : "*Svara*, *grāma*, *alaṁkāra*, *varṇa*, *sthāna*, *jāti* and the (two) *sādhāraṇa* (notes), this collection is (available) in the bodily lute (*śārirī vīṇā*) i.e., these are the constituents of vocal music)".

Commentary : *Mūrcchanā* is the same in the *śārirī* and the *dāravī*. *Tāna*, on the other hand, although possible in the *śārirī* should not be used there, because it is not conducive to ease that is, it is inconvenient. For the sake of practice it is used, but success in it arises only through the exact number of notes of the *vīṇā*. Thus, even when one is not able to produce the notes from the voice only, by, having the distinction of notes comprehended by the heart, he is able to produce the notes of the *vīṇā* [31] [For *hṛdayāparigṛhitaḥ svaraviśeṣaḥ* should be read *hṛdayaparigṛhītas-varaviśeṣaḥ*]. '*Vṛttis* are of the *dhātus* or the basis which support the *śuṣka* etc. The use of *dhātuśuṣka* is pleasant on the *vīṇā* alone. [For *prayogasya* read *prayogaśca*] Thus, the notes of the voice are the support (*upajīvya*) for the *dhātu*. [32]

That will be described as produced from the *alaṅkāra*. *Śrutis* are useful only on *the vīṇā*, because they are based on the tightening and loosening of the strings i.e., they are derived from tuning of the *vīṇā*.[33] Thus will be described how to attain the given number or the standard *śruti* on the *vīṇā*. [Part of the line is lost]. That is why *vīṇā* is useful for the practice of the different varieties of notes, wherein, beauty is reflected and that goes over to the *pada* consisting of words also ['*Vīnevīnam*' seems a mistake].

Verse 16-17 : "*Vyañjanas* (consonants), *svaras* (vowels), *varṇas* (syllables), *sandhis* (euphonic junctions), *vibhakti* (case-endings), *nāman* (nouns) *ākhyāta* (verbs), *upasarga* (prefixes), *nipāta* (particles), *taddhita* (secondary suffixes), *cchanda* (metre) and *alaṅkāra* (figures of speech) should be understood as relating to the verbal themes of music (*pada*). That *pada* is to be understood as two fold: composed (*nibaddha*) and improvised (*anibaddha*, i.e., composed of meaningless syllables)."[34]

Verses 18-20 : "*Dhruvā, āvāpa, niṣkrāma vikṣepa, praveśa, śamyā, tāla, sannipāta,*[35] *parivarta* along with *vastu, mātrā, prakarana*[36] *aṅga*[37], *vidāri,*[38] *yati, laya, avayava, mārga,*[39] *pādamārga* along with *pāṇi*[40], these twenty-one should be known by the wise as (contained) in *tāla*. This indeed, is the collection (constituting) *gāndharva* and will be expounded in detail."

Commentary : Thus characterised, the note is measured by *tāla**, with this intention the *pada* is mentioned. The topic of *tāla* is here separated (the elements of *pada* are mentioned). Consonants and vowels consisting of *ac* and *hal* are to be understood here. The use of notes may be understood in terms of the *pada* because the note is a property of the syllable.

Others, however, say that the consonants here are indicative and refer to particles such as *jhaṇtum* etc.[41] The sounds are those which are seen in the *jātis* like the *Raktagāndhārī*[42] and in the *pānikās* [43]. The vowels are those in the *pratyāhāra* 'ac'. *Varṇas* are groups of vowels and consonants. *Sandhis* are for the functional and verbal affixes (*sup* and *tiṅ*). *Upsargas* are *pra* etc. *Nipāta* is.............should be avoided being harsh. Others are to be understood through the division of the material. *Alaṁkāras* are *upamā*, *vesara* etc. Uncomposed means, in prose or for a different purpose. Opposed to that is composed (*nibaddham*). Since the distinction of consonants etc., has been mentioned what is recalled here, is, vocal acting (*vācikābhinaya*)..........what is omitted such as *vibhāva* etc, will be mentioned suitably. [There is some mistake in '*Kula vā smaratvam*]. With reference to the *tālagata* or section of *tāla*, the elements of *gāndharva* are listed as *dhruvā* etc. And with this, the three listed are joined together as *gāndharvasaṁgraha*. Here, by the word *prakaraṇa* is designated the *madrakas*[44] etc., of which the details have been given. This is constituted by definition and examination. It is implied in the text that the reader should apply his own resourceful intelligence, because the order of enumeration has not been followed in the definitions etc. Thus, the author would be defining *śruti* after *grāma*, the two *sādhāraṇas* and *jātis* after *sthānas*. This is not the order of enumeration, which in any case has not been followed. There, the purpose is in listing, not providing an occasion

* '*svaratālena*' should be '*svarastālena*'.

for definition. The *ṭīkākāra* has tried to explain why the order of *svara* etc., is not followed, by saying, that it is for the ease of understanding and simple prescription, which has not served much purpose and invites criticism and is incoherent (The point of the *ṭikākāra* has not been clearly explained). Even so, the notes are presupposed by the two *grāmas,* and, on them depend *mūrcchanās* and *tānas*. This is the logical order. As to the reason adduced for mentioning the *sthānas* after them, the *sthāna* is not the basis of distinguishing the *svaras* in their essence, but only a basis for designating them as *tāra* etc. [*svarāpohakāri* is perhaps *svarūpopakāri*, unless, *apoha* is taken technically]. If the note is produced in that *sthāna*, it is so called. But then, since by this, the note does not acquire any essential nature outside *tāra*, *mandra* and *madhya*, whether there would be anything left to be called its essential description, would be uncertain after the *śuṣka*, *sādhāraṇa* has been mentioned. (Its explanation is missing and not clear). It is not true that *kākali* and *antarā* are used only in *śuṣka*, because they are also used in the *jātis* in which *niṣāda* and *gāndhāra* are used sparingly.[45] *Jāti-sādhāraṇa* is believed to be a common point of meeting among the *jātis*. In the *śuṣka*, where is the occasion for a similarity of form. *Svaras* presuppose the *śrutis*, why are they then mentioned without any occasion (i.e., why are they then mentioned later)? Having raised this objection, the commentator explains, that, this is only with reference to the body i.e., vocal music, not of the wooden lute. This is absurd. This, in fact, means that the *śruti* has no use in the *dāravī*. But if it is objected that they have been mentioned in order to divide the scale, then they should have been mentioned only there. So, there is no point in trying to justify the order.

Verse-21 : "Then the notes - *Ṣaḍja* (*sa*), *ṛṣabha* (*ri*), *gāndhāra* (*ga*) as well as *madhyama* (*ma*), *pañcama* (*pa*), *dhaivata* (*dha*), as well as the seventh (note) *niṣāda* (*ni*)."

Commentary : Now, intending to speak of the notes, the text begins 'now the *svaras*' etc. What is implied is, that having been listed they are now being described. The word *svara* is derived from the root *svṛ,* which has the meaning 'to sound or to afflict', or from *svara* in the sense of *ākṣepa* i.e., blaming or attracting. Hence, it has been said that the *svaras* are so called, because they afflict the mental state constituted by the perception

of sound (*śabdasvabhāvacittavṛtti*) by making it abandon its habitual state of self-centered indifference, and at the same time, on account of their excessive charm superimpose and affirm their own content.[46] Thus, they are called *svara*. Etymology has also been given in term of the letters. The *svaras* are so called because in their own varieties of *jāti*, *rāga* and *bhāṣā* (melodic structures derived from *jātis*), they shine forth by themselves. Now, 'he' (i.e., Bharata) describes the immediate and fixed order of *svaras* by mentioning *ṛṣabha* etc., the word occurring immediately after this (referring to *gāndhāra* may refer to *antara gāndhāra*). But there is no such difference with reference to *ṛṣabha*. This is indicated by *ṛṣabha*. The difference comes about, somehow, on account of the notes *kākali* and *antara*. Hence the particle '*caiva*' (moreover) is added to *ṛṣabha* and *dhaivata*. This is the *sādhāraṇa* note and will be explained when it is described. Some say that the note or *svara* is that, which gives a specific form to its basic *śruti (tasyāśrayabhūtāyāḥ śruteruparañjakaḥ)* and has the property of being smooth and pleasing at a particular position of the *śrutis* (*śrutisthāna*) within a given and fixed interval, produced by a light touch of breath.[47] Others say, that, the *ṣaḍja śruti* is called *svara*. Some say it is a collection or *samūha* (apparently of *śrutis*). We our-selves, hold, that *svara* is the smooth and sweet sound constituted by resonance and produced by the sound arising from impact upon a *śrutisthāna*.[48] Nārada etc., have given the following etymology of the names :

"*Ṣaḍja* is so called since it arises from the six places, namely, nose, throat, chest, palate, tongue and teeth". (1.57). This has not been accepted by the Sage (Bharata) because of its irrelevance. In the *vīṇā*, even when that is not the case (*tathābhāvābhāvo'pi*) *ṣaḍja* etc., are obtained there. As to the explanation offered by some, namely, that *vīṇā* is an imge and hence can offer the image of the notes sung by the human voice perceptible by the same senses, that lacks cogency. What is meant by saying that *vīṇā* is an image of the body? *Vīṇā* is certainly not perceived as the likeness of the body imaged in the mirror; nor does it provide a locus which may reflect the body like the mirror; nor is the *vīṇā* an image of the note of the human voice as the two are not perceived by the same sense, since the image of the sound, which is of the nature of an echo, is not there transmitted as in the sky (=ether).[49] Nor is the note of the human voice

seen to produce an image in the note of the *vīṇā* since the notes are not perceived as two. Even in the absence of a note sung by the human voice, the note of the lute can be produced, hence the note produced by the human voice is not an image of the note of the lute, the two being produced by separate efforts. Thus, the note is of the nature of resonance, produced immediately after the sound, arising from the impact of the three fingers, subject to the regular pressing of the strings. Nor are there the six origins like the nose etc. Hence, it is false to speak of imaging simply from the reversal of the order of high and low. The image like character has been stated, simply because the notes can be raised or lowered in tuning in accordance with the notes of the human voice. By mentioning the number seven, it is shown that *kākalī* and *antara svaras* are not separate notes. "There are seven notes", this is owing to the mode of production. Others say, that, in the beginning Brahma articulated the seven syllables (*varṇas*) in *tatsaviturvareṇyam* through the notes *ni, ga, ri, dha, ma, pa, sa*. That is why there are seven notes. We shall settle this later.

Here, some have offered another explanation of the objection. The objection was that the *śrutis* should have been mentioned first because the *svaras* are manifested in the order of the *śrutis*. The answer that is given to this, is, that this would be so if the *śrutis* called *dhavni* and *nāda* were to be themselves perceived as *svaras* at definite intervals. But that is not so, because even high or low *śrutis* appear dependent on the *svaras*. As Bhaṭṭamātṛgupta has said "the whole detail of the *śrutis* arises along with *svara* spontaneously. It assumes the form of a nectar - like essence for the ear by depending on the *svara.*[50] "It is only by the *svarahood* of the *śruti* that what is the *pañcama* in the *ṣaḍja grāma* recognised by the fourth *śruti*, that becomes the *pañcama* in the *madhyama grāma* when it has only the form of the third *śruti*. [*Caturathasvararūpa* in the text should be *caturthaśrutirūpa*. Similarly, *Tritīyaḥ śrutirūpaḥ* should be *tritīyaśrutirūpa*. The meaning then would be, that the *pañcama*, characterised by the form of the fourth *śruti* from *madhyama* in the *ṣaḍja-grāma*, comes to have the form of the third *śruti* from *madhyama* in the *madhyama grāma*]. The third and fourth cannot be the same in the two *grāmas*. The same will be the principle about *dhaivata*. And how would *kākalī* and *antara* be *niṣāda* and *gāndhāra*.

Nāradīyaśikṣā says that the cuckoo sings the *pañcama* in spring.[51] How does that happen? Because no fixed *śrutis* are located in the nose, throat etc.* If they were so located then they would all be *svaras*. If the *svaras* were to manifest themselves by depending on the order of the *śrutis*, then their mutual dependence would be circular, because the point from which the order is to be determined would itself remain undetermined. Hence, the *śrutis* are described only to divide the *grāma*. In the discussion of the *saṁvādis* etc., in the *rāgas* where they occur, the *svaras* do not have any fixed height etc, and in this, the lute resembles the body. The *śrutis* have been mentioned after the *svaras* to show this (that the *śrutis* have no independently determinate places in the lute or the body). On the basis of the *svaras* themselves, the *ācārya* Viśākhila mentions the *śrutis* after the *grāmas*. Since there is no subdivision of the *grāmas* in the *Sāmaveda*, [52] hence in the *Nāradīyaśikṣā* which is relevant to the *Sāmaveda*, their mention (of *śruti*) is only for the sake of indicating the higher or lower pitch. '*Yah sāmagānam*'................. The five *śrutis* described as *diptā*, *āyatā* etc., [53] are said to be produced by the special performance of separate notes etc. Some say, since the *śruti* is not in itself a *svara*, but the *svaras* are manifested by the order of the *śrutis*, the *śruti* should have naturally been mentioned earlier. Here it may be said, if the word *śruti* signifies some particular spot which the breath strikes then by the rule "..........they should be understood to be sixty six." then all these would be........(text lost). Some call such a spot *svara*. Of this, smoothness or roughness is not a property. This is the rule about the breath and its impact. But if the *śruti* is not intended to be the product of the impact of the breath on a particular spot, and *svara* is the property of musical charm belonging to it, then there also, the illogicality of *pañcama* and *dhaivata* remains. The characteristic of a sound arising from the impact of the fourth *sthāna* cannot be of that arising from the third *sthāna*, because their characteristics are fixed, because the property of one subject (*dharmī*) cannot become the property of another. This also disposes of *kākalī* and *antara*. That the cuckoo sings the *pañcama* would be here even more illogical.

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* '*niyatā śrutirūpā abhāvāt*' should be '*niyataśrutirūpābhāvāt*'.

There may be an objection, if there is no such *sthāna*[54], then the property of the sound produced from that *sthāna* should be the property of that substrate,[55] since there is no reason for its absence. This objection is worthless. After the impact has produced the sound and after this, another sound is produced and this is characterised by resonance. This secondary sound or resonance has a naturally fluent and charming form. When a rope is struck or alternately a string, or when a stone is struck or brass, the presence or absence of this musical porperty may be clearly noticed. Thus, this element of *svara* (*svarāṁśa*), although it is relative to a conjoint whole, is, nevertheless in practice seen to be different from the sound arising from the conjoint whole (*samudāya*). [Here *svarāṁśa* or resonance is apparently distinguished from the primary sound of impact]. For this reason, the resonance produced by the sound from the conjunction at the fourth *sthāna* is the same as that produced by the sound produced from the third *sthāna*. Only, being produced from a higher *sthāna* or position it is recognized as higher. Just as the *mandra ṣaḍja* is recognised in (in relation to) *madhya* and *tāra ṣaḍja*, similarly, the same resonance is produced by the sound of the cuckoo or by the sound produced by the contact of the finger with the strings or the impact of the *mallaka* and the striker.

It may be objected, that, since the sound is produced by a different cause, the resonance should also belong to a different class. But this objection should not be made, because there is no such rule about causation. Thus, even though fire may be produced by a variety of causes, such as iron, crystal, wood, lightning etc., even then, the smoke arising from it is of the same class.

Further, in the case of two banana trees, arising from a seed or a bulbous root, the same effect is seen despite the difference of causes. This may also be seen amongst scorpions etc.[56] Besides, there is a subtle difference, viz., smokiness (of the fire) although, the smokiness is the same, similarly here also. One can distinguish the note of the *vīṇā* from that of the *mallaka* although the note may be the same *ṣaḍja*. That is why, the striking by non-singers does not produce resonance, [*gātṛ* of the text should apparently be *agātṛ* and *ghātṇ* should be *ghāta*.] For that reason, although they equally produce sound they are called imperfect. The

intensity of the resonance corresponds to that of the sound produced by the impact, and it is correspondingly high, sharp, harmonious or the opposite. For one who believes that the sounds produced by the impact of the air on sixty *sthānas*, produce (in turn) the sound consisting of the musical note, of which the essence is *anusvāra* or resonance,[57] For him, the bodily instrument is the finest when it is perfect. It gives a concrete form to gradation in which there is (high) and low. [In the text, *śabdāḥ* are co-ordinated with *janayet* which is a plain mistake]. By this declaration of the identity of causes [the meaning actually is, identity of effect despite difference of causes] the charge of circularity is also rebutted.[58]

If the *śrutis* are wholly contributory to the *svaras* in the subdivision of the two *grāmas*, then, being constructs and attached to the *grāmas* and useful for them, they are mentioned afterwards. [*Vibhāgepi* could give better sense than *vibhāgopi*]. The effort in vocal singing is not independent of the order of sounds. The order is noticed in loud singing, although, it is rapid in its course. That is not so, the order is sensed in non-loud singing-- '(The next sentence is partly broken and does not make sense). The musician trained in the notes learns ascent (*āroha*) and descent (*avroha*) of notes. Then, through the manipulation of the strings during practice he comes to be acquainted with the places where the sounds are produced so that they are capable of generating *svaras*. This he learns just as he learns the *vādī* and the *saṁvādī*. So it has been said "By the difference of the *sthānas* of the upward or downward pressure on the strings, a new audible property is noticed. ''So, *ācārya* Dattila has also said, that a single *śruti* known at an atomically minute position or *sthāna* may still be noticed, and thus by the word *dhavni*, he has described this minute position (*aṇusthāna*) "That sound which is perceived as *ṣaḍja* in the *ṣaḍja grāma*.'' (1.22)

The *śrutis* are clearly illustrated on the *vīṇā*. Keeping in mind that the *ṣaḍja grāma*, and the *madhyama grāma*, have the commencement of the order (i.e., octave) with the *pañcama* note, the *śrutis* are indicated later on. If, by a certain effort a certain place (*sthāna*) is struck, and from that striking a sound is produced, and from that, another sound of the nature of resonance, then if the immediate next place is struck, there would be confusion.* Between two notes, just as there can be a positional confusion,

* '*adhyavahitā*' seems to be possibly '*avyavahitā*'.

so can there be between notes.[59] For the clear division of notes there must be in the middle a position to be avoided. Hence, is obtained a *svara* with two *śrutis*. If there is a difference of two positions, then, a note with three *śrutis* is obtained. If there is a difference of three positions, then a note of four *śrutis* is obtained. Beyond that, with an interval of four or more on account of excessive effort, there is discordance in the note (*vaisvarya*).[60] Hence, there cannot be notes with five *śrutis* etc. Hence, raising by two *śrutis* is for the two *śrutis* notes. That is, for *ga* and *ni* alone. Increase by one *śruti* has not been mentioned. Because the confusion of *sthānas* will lead to confusion of notes. Four *śruti* note, three *śruti* note, two *śruti* note, in this order we reach the desired *śruti* [*krameṇānarthaśruti* is apparently a mistake for *krameṇārthaśruti*]. Then again, four *śruti* note, three *śruti* note, (and two *śruti* note?). This is the *ṣaḍja grāma*, where *ṣaḍja* has primacy consisting of *sa*, *ri*, *ga*, *ma*, *pa*, *dha*, *ni*. *Madhyama-grāma* consists of *ma*, *pa*, *dha*, *ni* etc. [61] The order is *catuśśruti*, *triśruti* and *dviśruti*. Thus, in the same breast(= singer) the seven notes in a single vocal register, are arranged high and low. The initial note (*sa*) is complete because it consists of four *śrutis* (i.e., the maximum number of *śrutis* a note can have). In the next two notes the number of *śrutis* is eliminated successively by one. After reaching the minimum number of *śrutis* of a note, *madhyama* is then formed again with a maximum of four *śrutis*. We, thus get the four notes *sa ri ga ma*. In the same octave, in the upper region, we have *pa dha ni sa*. Here, *ṣaḍja* alone touches the second octave. This same arrangement occurs in all the three *sthānas*, viz., in the chest (*mandra sthāna*), the throat (*madhyasthāna*) and head (*tārasthāna*). The position of *aṁśa* and its *saṁvādī* is accorded only to notes which are similar (i.e., which have a similar number of *śrutis*). Hence in reality, there are only three notes *sa*, *ri*, *ga* or *pa*, *dha*, *ni* (i.e., their complementaries). *Madhyama* is the unchanging middle note.

The *catuśśruti* note, being high is called *udātta*, the *dviśruti* note is *anudātta* since it is lower. *Triśruti*, being in the middle and a synthesis, is called *svarita*. That is why, the Vaidikas use the tremolo only in the *svarita*. Here also, in the *alaṁkāras*, *tremolo* is used for only *triśruti* notes. Notes above and below that may be touched plausibly, but one cannot go above the *catuśśruti* nor below the *dviśruti*. Hence, the tremolo cannot be used there-[*kaṁ pathaṁ kampaḥ* should be *kathaṁ kampaḥ*].[62]

Verse-22 : *Vādī*, *saṁvādī*, *vivādī* and *anuvādī* (thus), these (these notes) should be understood as fourfold by the employers of *gāna* (*gānayoktṛibhiḥ* this includes both the organisers and performers).

Prose passage between verses 22 and 23 :

That (note) when used as *aṁśa* (in a *jāti* or melodic structure), is then also *vādī*. Those two (notes) which have the difference or interval of nine and thirteen *śrutis*, they are the *saṁvādis* (in harmonic relationship) of each other. Thus as, *ṣaḍja-pañcama*, *ṛṣabha-dhaivata*, *gāndhāraniṣāda* and *ṣaḍja-madhyama* in the *ṣaḍja-grāma*. In the *madhyama-grāma* also, these (obtain). Instead of the *ṣaḍja-pañcama*, here (there is) the *saṁvāda* of *ṛṣabha-pañcama*. Here is a verse (as regards this).

Verse -23 : "In the *madhyama grāma* there is the *saṁvāda* of *pañcama* and of *ṛṣabha*. In the *ṣaḍja-grāma*, indeed, there is the *saṁvāda* of *ṣaḍja* and of *pañcama*".

Prose passage between verses 23 and 24 :

Those (notes) which have two *śruti* interval, they are *vivādī*, just as *ṛṣabha* and *gāndhāra*, *dhaivata* and *niṣāda*. The *vādī*, *saṁvādī* and *vivādī* having been established, the rest are *anuvādīs*. [In the *ṣaḍjagrāma*, the *anuvādis* are termed thus-of *ṣaḍja* (the *anuvādīs*) are *gāndhāra*, *dhaivata* and *niṣāda*; of *ṛṣabha* are *madhyama*, *pañcama* and *niṣāda*; *madhyama*, *pañcama* and *dhaivata* are also (the *anuvādīs*) of *gāndhāra*; of *madhyama* are *dhaivata*, *pañcama* and *niṣāda*; of *pañcama* and of *dhaivata* (the *anuvādīs*) are *ṣaḍja*, *madhyama* and *pañcama*. In the *madhyama-grāma* also, of *madhyama* (the *anuvādīs*) are *dhaivata*, *niṣāda*, *ṛṣabha*, *ṣaḍja* and *gāndhāra*; of *pañcama* (the *anuvādīs*) are *dhaivata*, *niṣāda*, *ṛṣabha* and *gāndhāra*; of *dhaivata* are *ṣaḍja*, *ṛṣabha* and *gāndhāra*; of *niṣāda* are *ṣaḍja* and *ṛṣabha*; and (the *anuvādīs*) of *ṣaḍja* are *ṛṣabha* and *gāndhāra*.] Because it 'voices' (rather, unfolds the *jāti* or *rāga*) it is (known as) *vādī*, because it 'speaks or voices' in concurrence or harmony (with the *vādī* note) it is (known as) *saṁvādī*, because of discordance (with the *vādī*), it is *vivādī*, because of following (the *vādī*), it is known as *anuvādī*. If these notes are (a little) low or high this (i.e., slight discordance) this may be due to faults in the (instrument's) string, tying place, beam or one's (own) sense faculty. The rules of the notes of the fourfold classification are thus.

There are two *grāmas* (musical scales) *ṣaḍja grāma* and *madhyama grāma*. Here, twenty two *śrutis* (i.e., musical microtones) dependent (on the *grāmas*) are demonstrated by the *svara-maṇḍala* or octave of notes.

Commentary : To know the common combination of notes, the author proceeds to show their fourfold character. or, the particle '*eva*' is intended to indicate the logical position in performance (of the *vādī*). The word 'ca' indicates the production of the *saṁvādī* when touched by that. The word '*eva*' indicates the regular production of the *saṁvādī*. The word '*atha*', meaning 'thereafter' indicates the continuation* of the *saṁvādī* and the *vādī*. '*Ca*' indicates disregard for *vivādī*. *Api* shows that *anuvādī* depends upon the characteristics of the *saṁvādī*, that is why it is mentioned at the end. Thus, *anuvādī* bears the '*anupalapana*' (is compatible with the frequent use of) of the *vādī* and *saṁvādī*, and it is not itself used much [*Anupalapana* now seems a mistake for *anulapana*].[63]

It may be objected, that, the characteristics of the *rāgas* in practice, namely *graha* etc., *alpatva* etc.............at the end, the varieties of the use of the *grahas* need to be mentioned. That may be, but *graha*, *nyāsa* and *apanyāsa* are covered by *vādī* itself.......... *saṁnyāsa* and *apanyāsa*[64] will be mentioned in connection with the *śuddhā jātis*. It has been said that *ṣāḍavita*, *auḍavita*, and *alpatava* are different from *vivādī* and *anuvādī*. *Bahutva* is through the *saṁvādī*. *Tāra* and *mandra* are relative to the *nyāsa*. This is not correct. This may be so in the *śuddha jātis*, but since this is absent elsewhere, how can this be correct.[65] *Anuvādī* must certainly be mentioned everywhere as the limit. In that case, should not *graha* need to be mentioned even more? Without that, no melodic passage can proceed. The answer is, this is being mentioned as useful in common combinations. In the *jātis*, the manifestation of *bhāṣā* etc., is produced by only this much without the diversity of *graha*, *apanyāsa* etc. Thus, at some place, when the *svara* is being repeatedly articulated, the *saṁvādī* follows it. The *anuvādī* imitates it, the *vivādī* is used occasionally, then the form of the *rāga* is clearly expressed, for example "*sā dha pā pā, sa pā sa ni ri pā sa ni sā sa, ma sa sa pa pa sa dha ni ni ri ni ni sa ri.* "Here *ṣaḍja* is the *vādī*, (*gāndhāra*) and *niṣāda* are the *saṁvādī*, *madhyama* etc., are *anuvādī*, and

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* '*anupalapana*' could be '*anapalapana*' or '*anulapana*'.

thus the form of the *Mālava Kaiśika* is expressed.[66] This is the heart of performing. The addition of *graha* etc., only brings in some additional peculiarity or excellence. In *gāndharva*, it is for the sake of some particular invisible result. This we shall explain later.

Then the author defines the *vādī*. *Vādī* is known in performance by its vivid shining out. It is also frequently articulated and indicates the determination of *tāra* and *mandra*. Others say the *aṁśa* is a synonym. Still others, to prove it, read it as "That (note) when it touches the *aṁśa*". This is not correct. Dattila etc., 'say that *aṁśa* is the *vādī*. It would be stated there, that, a separate definition of *aṁśa* is not necessary[67] ....The usage is with reference to the idea (*bhāva*).

Then 'he' (Bharata) gives the definition of saṁ*vādī*. Those which have an interval of nine and thirteen *śrutis*. This is naming the *svaras*. Others say eight or nine are called the group of nine or eight. Similarly, the interval of thirteen means where there are twelve *śrutis* in between. They are called *saṁvādīs*, but the *Upādhyāyas* says *antara* does not mean interval (*antarāla*). It means nature. Hence, the references to the note, of which the nature consists of nine *śrutis*. Similarly, that of which the nature consists of thirteen *śrutis*. Such notes are mutually *saṁvādīs*.[68] Just as, three octaves consist of twenty two *śrutis* from *ṣaḍja* to *ṣaḍja*, including the three *śrutis* which follow it and the antara *śruti*. The same mode of speech is employed here and so about having nine *śrutis*, thirteen *śrutis*.

It may be objected that, thus, notes may have intervals of more than four *śrutis*. What is more, from *ṣaḍja* to *niṣāda* an interval of eighteen *śrutis* would be used. This should not be said. When so many *śrutis* are gained......... with the impact of air touching their locations and producing fractional resonances (*nādāṁśa*) these are utilized.[69] Hence, there is the rule of the number of *śrutis* in the notes. Hence if there is a continuous hearing of 'parts' of the sound, then the note is heard as deformed or discordant.[70] Hence, *ṛṣabha* consists of three *śrutis*. It is not the third *śruti*. Ācāryas like Viśākhila have shown, "when the performer gives close attention to the ultimate station of the *śrutis* which can be experienced only inwardly just as in the cae of *japa*, then he attains to special invisible results." So, Bhaṭṭatauta has said, the self-experienceable *śruti* is *svara* (*svasaṁvedya*). In singing, the audience every where, has a glimpse of

one's own nature (*svarūpa*). So it has been said "while they are being heard, they are apprehended as if profound." The *svara* is not (perceived or constituted) by parts. Nor is it a collection, since there is no simultaneity (in the parts). Even though there is succession, on account of continuity, caused by quick happening, there is a sense of simultaneity* and the continuing mental impression produced by the successive *śrutis* upto the last *śruti-sthāna* is the *svara ènsemble* [*anye* appears a mistake for *antye*]. Let us return to the text.[71]

Here, the form of the note has been mentioned as nine or thirteen *śrutis,* relative to the *śrutis* to be jumped or accepted. They are said to be mutually *saṁvādī,* because with the same *śruti* interval they sound together (*saṁvadanāt*). In the lute, the practice, is, that, this can be done by pressing another finger, while the place of *ṣaḍja* etc., is being plucked. That is why the *saṁvādī* should never be excluded. The name is according to the the meaning, and it is relative to the *svaras* and not to the *śrutis* as mutually *saṁvādī.* Thus, there is no *saṁvādī* between *madhyama* and *niṣāda,* even though the difference is of thirteen and nine, that is why in the Saḍjamadhyamā jāti where the *madhyama* is the *aṁśa,* the *ṣāḍava* (or hextonic form) produced by the elimination of *niṣāda* is not excluded.[72] In the *madhyama grāma*, there is no *saṁvāda* of *ṛṣabha* and *dhaivata*. Hence, in *Kaiśikī* where *dhaivata* is the *aṁśa,* the *ṣāḍava* by (elimination of) *ṛṣabha* is not excluded. It may be objected, that, since the meaning (of *saṁvāda*) is obtained by the name itself (*saṁjñā*), why give the definition. No, in that case, even outside *ṣaḍja* and *madhyama grāmas* there may be *saṁvāda* of *sa* and *ma, sa* and *dha* and in the use of the *sādhāraṇas* between *ni* and *sa*, and *ga* and *ma* there would be no fault. Hence this is the reason for (enumerating) the *saṁvāditva* in both the *grāmas.* To indicate this very purpose, the author himself states that in the *ṣaḍja grāma* the *saṁvādis are sa ma, sa pa, ri dha, ga ni.* Elsewhere *ri dha, pa* is eliminated in favour of *ri, dha.*[73] It may be objected, that, if this is a complete enumeration, what then. With reference to the text **'thus etc.'**, (the enumeration) may be for including another illustration (of *saṁvāditva*) similar to what is already well established. But that is not so here. So it has been said, that the *saṁvāditva* in both (*grāmas*) has been

* "*nāśubhavikṛtād*" should be "*āśubhāvikṛtād*".

shown here. This effort has to be made in *gāndharva*, so that the order of the *saṁvādis* may not be lost. (In *gāndharva*) even when *kākalī* and *antara* notes are used, the relative pitch distance of the *ṣaḍja* and *madhyama* should not be reduced by a *śruti.* Hence it is used very little (in *gāndharva*).[74] Where there is (*alpatva* of) *ni* and *ga,* there the *sādhāraṇa* notes are used. So (in *gāndharva*), the use of *sādhāraṇa* notes tends to enter into (*antaragamana*) *ṣaḍja*, and *madhyama.* In (*dhruvā*) *gāna,* the *sādhāraṇa* notes are used freely in *sañcāra*. As there is no *saṁvādī* of such notes, therefore the *anulapana* of *saṁvādī* is obtained through the *aṁśa* because of its very nature. Otherwise the other *saṁvādis* may be disturbed.[74a] This is why the designation of *ṣaḍja* etc., is given. Even when *ṣaḍja* is the *aṁśa*, even then *auḍuvita* may take place with *pañcama* being omitted (i.e., this may happen in *gāna*). However, in the case of *ṣaḍjamadhyamā*, (there is no reduction of *śruti* in *gāndharva* - the text is missing here and this has been surmised). That is when the dots are used in the notation to indicate the *sādhārṇa* notes, the sounding of *sa* and *ma* takes place in the *niṣāda* string.[74b] Where there is (*alpatva* of) *ni* and *ga*, there the *sādhāraṇas* are used. There (*alpatva* or use of *sādhāraṇas*) is like the *antaragamana* of *ṣaḍja* and *madhyama.* Then, in singing, when on account of the *sādhāraṇa*, there is movement (*sañcāra*) of the *śrutas* [heard notes ?] they are *saṁvādī* with only some. And if that is so, then, there is *anulapana* of the *saṁvādī* and *aṁśa* acquires its characteristics And thus the other *saṁvādis* may disappear. Thus is the designation *ṣaḍja* etc.; even when the *ṣaḍja* is the *aṁśa*, we have the *auḍuvita* on account of the elimination of *pañcama.* Hence not *ṣaḍja madhyama*.........(text lost). In the use of the dot or *bindu*, those which have the same place or articulation on the *niṣāda tantrī,* they have [discordance (?)]. 'Thus etc'., gives the illustrations and also the enumerations. As a result in the movement of *śrutis* a strange concordance may be seen...............

Now we define the *vivādis. Ga ni* have two *śrutis*, on account of their nature being hidden (*antarhitasvarūpa*).[75] Hence, *gāndhāra* and *niṣāda*, with two *śrutis* are the *vivādi*s for all the other notes. It is in relation to the other notes that the *vivāditva* has been mentioned, on account of this characteristic difference. *Ṛṣabha* and *gāndhāra*, *dhaivata* and *niṣāda,* these four are mentioned in the text because they are near.[76] Others say,

that, the *vivāditva* of two *śrutis* is with reference to the examples which can be found. This is not correct. Every note that is a *vivādī* has to have similar, dissimilar and neutral notes. Thus, when the *ṣaḍja* is *aṁśa*, *ma pa* are *saṁvādis, ri dha* are *anuvādis*. In the *ṛṣabha*, (as *aṁśa*) *dha ma, ni ga,* and *pa ma sa.*[77] In *gāndhāra, niṣāda* (*vādī*), there is no *vivādī*, because *niṣāda* is *saṁvādī*, and the other five are *anuvādis*. Similarly, should one follow elsewhere.

Where *vādī* is the sovereign (*svāmī*) *saṁvādī* is like the minister (*amātya*) who follows, *vivādī* is like the enemy, hence infrequent, *anuvādī* is like attendants. [*Yogavādī* should be *yo'nuvādī*]. Now the author defines the *anuvādis*. This is quite clear when 'he' gives the etymology of the names saying '*vādi*' is from sounding etc.

It may be objected that in the *vīṇā*, because of the interruption of the order of the *śrutis sa, ri dha* there is irregular division of the *saṁvādis* etc. Hence the text says "*Eteṣām*" etc. This is about the *saṁvādī* etc., of the notes. Thus, between *ṣaḍja* and *madyama* which are regarded as *saṁvādī*, there could be equality or excess in relation to the intervals of thirteen and nine. For the *vivādī* also, the discordance is in relation to relevant intervals. *Anuvāditva* also continues to fit even if there is an excess or defect. Thus, when *ṛṣabha* is the *aṁśa*, a note with a defective *śruti* may become the *anuvādī* of *ṣaḍja*, *gāndhāra* with an additional *śruti* may abandon the *vivāditva*. If *saṁvādi* etc., were based on the *ṣaḍja*, then *vāditva* would also be incoherent, because *vāditva* is the preëminence among the *saṁvādī* etc. Hence, excess and defect, do not destroy....... (text missing). On account of defect in the cause, a thin string though tuned* still becomes too taut or too slack. On account of humidity and dryness, the tying of the strings also becomes loose and acquires other faults in tuning. The beam or *daṇḍa* also becomes bent or warped, and in the same way, the vocal singing may also be sometimes discordant. This is only an illustration of the defects which may occur in the instruments and the fingers etc.

Thus, the notes have been described. Now, a bare note may be useful in the empirical or transcendent context somewhere, but the notes are relevant in performance, only, as part of a group. Such a group of notes

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* '*svarita bharitā*'

is called a *grāma*. The *grāma* is two-fold on account of the difference of *pañcama*. *Gāndhāra-grāma* is thus rejected.[78] *Madhyama* being imperishable, preëminent and fixed, and *ṣaḍja* being its *saṁvādī* is also prominent but *pañcama* is not the *saṁvādī* of *madhyama*. Sometimes it has equal *śrutis*.............. (text missing). Acārya Dattila has given the reason for naming the *grāmas* after *ṣaḍja* and *madhyama*, because the *mūrcchanās* the first, second etc., are obtained through the preëminence of the *ṣaḍja*. There are as many *mūrcchanās* as there are notes in the *ṣaḍja* and *madhyama* *grāmas* and therefore, there are these two *grāmas*.* But this is trivial, because designating the *mūrcchanās* as first etc., is of no use anywhere. It is merely a matter of traditional convention. In case their significance was to be based on counting, there would be the defect of circularity.[79]

'Dependent here' in the text, (referring to the twenty two *śrutis*) means they are the causes through which the nature of the *grāma* is reached.

Verse-24 : "The rule (of *śruti*) in the *ṣaḍja grāma* should be three, two and four, four and three and two only and the commencing four".

Verse 25-26 : "*Ṣadja* should be of four *śrutis*, *ṛṣabha* is considered as of three *śrutis* and *gāndhāra* of two *śrutis*, *madhyama* of four *śrutis* and *pañcama* should be similar (i.e., of four *śrutis*), *dhaivata* is known as of three *śrutis*, *niṣāda* is of two *śrutis*; such should be the rule in the *ṣaḍja-grāma*".

Prose passage between verse 26 and 27 : In the *madhyama grāma*, *pañcama* should indeed be made lower by one *śruti*. In this way, the difference which occurs in *pañcama* when it is raised or lowered by a *śruti* and when consequential slackness or tension (of strings) occours will indicate a typical or standard (*pramāṇa*) *śruti*. We shall expound the system of these (*śrutis*). For instance, two *vīṇās* with strings, tying adjustments, beam and the succession of notes (*mūrcchana*), all of similar measure and in the *ṣaḍja grāma* should be made (ready). One of these should be tuned in the *madhyama grāma* by lowering *pañcama* (by one

* ''literally, "The number of *mūrcchanās* is the same as of the notes *ṣaḍja* and *madhyama* in the two *grāmas*.''

śruti). The same (*cala vīṇā*) by the raising of one *śruti* of *pañcama* would be turned to the *ṣaḍja grāma*. Thus would be known the differnce of one *śruti*. If there is a further lowering on the (*cala*) *vīṇā* so that its *gāndhāra* and *niṣāda* would correspond to the *ṛṣabha* and *dhaivata* of the (*acala*) *vīṇā*, there would be difference of two *śrutis*. A further lowering would lead to the correspondence of *dhaivata* and *ṛṣabha* in one with *pañcama* and *ṣaḍja* in the other owing to a difference of three *śrutis*. Still further lowering would lead to the correspondence of *pañcama*, *madhyama* and *ṣaḍja* in one with *madhyama*, *gāndhāra* and *niṣāda*, there being a difference of four *śrutis*. By this demonstration of *śrutis*, the twenty-two *śrutis* in the two *grāmas* should be understood [*dvau grāmikyau* should be *dvaigrāmikyaḥ*].

Commentary : It may be objected that owing to the difference of octave, there should be sixty-six *śrutis*, why are only twenty-two mentioned? The answer is, the gamut of notes consisting of seven notes, is produced by only twenty-two, that is why in another octave, the gamut of notes (*svara-maṇḍala*) is mentioned as a cycle (*cakra*).[80] This circle has been demonstrated by sages like Āṅgirasa, Kāśyapa etc.

Śruti, indeed, means a distinct, new audible impression produced by a minimal sound. It may be objected that the *śruti* is a portion of time, because even the *catuśśrutika* (note) persists for a limited time in the *alaṁkāras* like *bindu* etc., and even the *dviśrutika* when employed in the *sthāyī varṇa* is used for much time, since like the sound of the bell and the conch it persists for much time. This is not so. We have already said that *śruti* is not a constituent or part of sound.

Well, if there are twenty-two *śrutis* in both (the *grāmas*) then what is the distinction? With this in mind, the text mentions the order of *śrutis*, 'in the two *grāmas*.' '*Vidhi*' is the division of *śrutis*.

Now 'he' (Bharata) mentions the employment (*viniyoga*) of *śrutis*, '*ṣaḍja* will be of four *śrutis* etc.'

That the names in the division are shown as well known. It is indicated that the *dhaivata* is never dropped in the *ṣaḍja grāma*.

Now, in the *gāndharva*, ācārya Viśākhila etc., have said that attention should be given to the last *śruti** which gives clarity to the note, or which

* "*antyayām*" = "*antyāyām*".

manifests the note. Thus "*śrutis* belong to the interval of the *svara*" or "which lead to another note" or "Belonging to the *svaras*, and dependent on seven", or "Others belonging to the interval". But in *gāna*, the purpose of this sub-division is what pleases the ear. Just as Mātṛgupta has said "As the note decreases, the listener experiences within himself the order minutely. When it is being heard the musical sound is single and charming". Hence, where *gāna* is primarily intended, *catuśśruti* etc., is the common statement. But in *Kṛtā*, they accept the *gāndharva pakṣa* also.* That to which belong three or four *śrutis* by alternative support or jointly. [This apparently gives the meaning of *triśruti* and *catuśśruti* etymologically].[81]

Now 'he' describes the *madhyama grāma*. When the *pañcama* is of four *srutis*, *madhyama* and *pañcama* are two *saṁvādis* of the *saḍja* like two ministers. Although the *madhyama* is *saṁvādī*, the reason for calling it so is its being like *saṁvit* [covenant ?/consciousness ?]. When the *pañcama* is deficient by one *śruti*, then there is only one *saṁvādī* of *madhyama* as also of *ṣaḍja*, Moreover (text missing). There is another (reason) for the predominance of *madhyama*. Without it being made(predominant), the designation-*madhyama grāma* cannot be given regularly. Why should not several *catuśśrutikas* then be predominant ? On account of fullness. Only two notes are such. The nature of *pañcama* is to be *catuśśrutika*. The *catuśśrutika* nature of *kākalī* and *antara* is an accident, not essential. Their permanence is similar in the two cases. Hence there are only two *grāmās*.[82] Now in the third *śruti* also of *madhyama*, (probably *madhyama grāma*) is produced a sound (*nāda*) which has that kind of resonance and expression as would not be available in the fourth *śruti* of *ṣaḍja grāma*. It is lower only because the *saṁsthāna* is lower. That is noticeable. From this, through the lower measure (*apamāna*?) of *śruti* it becomes *pañcama*. It has ben said that there is a tremolo (*kaṁpa*) of the *śruti*. Thus has been said "the *veda śruti* is almost like a ripe *kapittha*, which is facing a slight breeze. *Yatiśruti* appears as if trembling or the *śruti* is immersed in its own marvellous charm." [unfortunately, *śruti* and *svādbhutarāganiṣṭhaḥ* are not in concordance. The

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* *'Krtāyām'* ?

meaning of *yati-śruti* is also not clear].[83] Hence, the use of *alpa niṣāda* and *gāndhāra* ...... (text lost) and of *kākalī* and *antara*. Of the *triśruti* note, there may be *kampita*, *kuharita*, or *recita*.[84] The *vivāditva* of *ni* and *ga* is owing to the continuation (*anuvṛtti*) of a different melodiousness (*raktyantara*). Thus the definition of *madhyama grāma* is, that, here *pañcama* is deficient by one *śruti*. This *pañcama* is preëminent and is never excluded from the *madhyama grāma*. Others says that in the two *grāmas*, *dhaivata* and *pañcama* cannot be excluded because the movement or comprehension (*gati*) of the *madhyama* depends on this.

Now the question may be, what is this *śruti*? The text: 'thus the lowering or raising by one *śruti* ' creates an interval by laxity or tightening. That measure is *śruti*. Laxity (*mārdava*) means relaxation of the string. The opposite of that is tension. The raising (*utkarṣa*) of the *śruti*, that is audible sound signifies higher pitch (*tīvratā*), lowering (*apakarṣa*) means lower pitch (*mandatā*). On this account relaxation and tension, both have been mentioned as above. Thus, on account of relaxation and tension, which are the cause of higher and lower pitch, there is an interval which is perceived distinctively and is the measure or determinant (*pramāṇa =niścāyaka*) of the *śruti*. That is to say, that measure, by which whether decreasing or increasing in terms of the accentuation or lowering of the pitch, a new sound, distinct from the earlier one is noticed, that is *śruti*. Although, the raising or lowering could also be infinitesimal (*parmāṇutaḥ*), that distinction of sound cannot thereby be apprehended (i.e., by the ear). [Hence, that (minute) interval with which the pitch of the sound is raised or lowered and which is the minutest that can be apprehended by the ear that is the standard measure or (*prāmaṇa*) *śruti*.][85] Where the rise or fall of pitch cannot be perceived that is a constant *śruti* (*eka śruti*). The paramācārya has said "In addressing from afar, the pitch is at a constant *śruti*."

Objection : In the *vīṇās* of gourd etc., the traces of the distinction of *śrutis* of that kind are not seen to be regular.[86] Hence, why has the division of *śrutis* been said to be regular, since that cannot be determined on the *vīṇā*. The reply is negative. There, too, it is definite and it is false to speak of irregularity. As to the opinion that there is a confusion in the distances in which the beam of the *vīṇā* is divided, it (remains a fact, that the *śruti*)

is noticed with regularity. There, also, Vāmana has (opined?) that the *śruti* is defined by a particular division marked by an external character (*upalakṣaṇa*) out of the infinite divisions perceptible to man [*puruṣa* synecdochically]...............(text missing). That may not be so, but what is the contradiction. It is only the noticeable difference that is accepted in the form of *śruti*. That is why perception or *grahaṇa* is used as an adjective for the increase of pitch (*utkarṣa*). By the context, the lowering of the pitch is also intended. When there are two *vīṇās*, side by side and the string of one *vīṇā* is higher in pitch, then there is a higher pitch in its note, while the string of the other *vīṇā* shows a lower pitch in its note. While the lower pitch of one is being noticed, the higher pitch of the other *viṇā* becomes noticeable. Similarly, through relaxation also, the higher and lower pitches of the two *vīṇās* may be shown and remove any doubt. Both relaxation and tension are mentioned. Else,'he' should have spoken "through the tension of higher pitch and relaxation". In speaking of *pramāṇa* it is shown that *śruti* is not a minute part of time (*kālakalā*), nor is it a portion of sound (*nādāṁsa*), nor is it duration (*āyu*), nor a location (*sthāna*) nor a mode of action (*karaṇa*). Hence, the meaning is, that *śruti* is a single sound which shows the distinctions of higher and lower (i.e., which belongs to an ascending or descending scale) as is to be described later on. Thus, having mentioned the nature of one *śruti*, the number of *śrutis* is determined according to definitions. To show this, 'he' begins 'now their demonstration' (*nidarśanam*). By this, 'he' means, that the *śrutis* are numerous. Demonstration or *nidarśana* means, a method by which they can be perceived definitely. Thus, at first sight, the distinction between two charming notes (*raktayaoḥ*?) with higher and lower pitches, becomes as clear as the distinction between the genuine and the non-genuine, (or the distinction between two notes of high and low pitch, when the notes are charming and naturally refined or otherwise can be seen at first sight.) But, the desire to see their mutual difference leads to attention and effort, and through its force, having perceived one, one perceives another, then the first, then again the second, and through the force of this concentration there is a clear determination and conception of the difference as to which is to be called superior or higher (*abhyadhika*).[87] In the present instance also, when the two strings are higher and lower, when

one of them is pulled, the resultant sound is perceived. In order to determine the mutual difference of one sound from another, it is repeated, as the motion of a swing through repeated pulling and the consequent force of attention.....the final conception that will arise will be clear and apprehend the peculiarity therein. This is called demonstration. Now there, the first tuning fixes the immovable (*dhruvā*) *vīṇā* properly, the second, the measure of the *śruti*, the third shows the four *śrutis*, the fourth six *śrutis*, the fifth twelve *śrutis*. This is the meaning of the five tunings (*sāraṇā*).

Now we explain the text. Measure, (*pramāṇa*) means length and breadth. Some say it refers to the similarity of the strings in number and thickness etc. Hence, the word *catura-daṇḍa*(?) has been repeated. Hence, this analysis (*vigraha*) of the compound of the two *vīṇās* which have similar measure in the string, beam and *mūrcchanā*. In the case of *mūrcchanā*, the standard number alone has to be considered. On account of the similarity of the beam and string etc., the note is not differentiated in some measure, so that in both, the two may appear as if one.

Notes have a distinctive character. If any one characteristic (note) is being apprehended, then one *vīṇā* is to be tuned there. This *vīṇā* is not to be moved (*dhruvakasthānīya* = reference *vīṇā*) and its tuning is also not to be changed (*acala sāraṇā*). In another *vīṇā*, the string for *pañcama* should be relaxed by one *śruti*, then it becomes *madhyama grāma*. Later, all the notes *madhyama* etc., should be lowered by one *śruti*, Then it becomes *ṣaḍja grāma*. Thus, in the reference *vīṇā* and the movable *vīṇā*, when notes are sounded, the excess or defect of one *śruti* may be noticed by direct experience, with the help of attention. Hence, the author says, that the fifth *śruti* becomes lowered from all other notes, that is to say, that *śruti* is directly perceptible with its peculiar quality. Although, even with an infinitesimal (*paramāṇumātra*) change of location, there does occur a change in sound, which may be observed by an observation appropriate to the *yogins*. Nevertheless, the distinction which is designated by the word *śruti* and is demonstrated here, is, for the sake of the knowledge of the number of *śrutis* and is obtained from four *śrutis*.

Again, 'similarly may lower'- In the movable *vīṇa*, beginning from the *pañcama* one should lower all the notes by one *śruti*. Thus, in the

movable vīṇā, *gāndhāra* and *niṣāda* are lowered to the same position as *dhaivata* and *ṛṣabha* in the *dhruvā vīṇā* because in the reference *vīṇā* all the notes are higher by two *śrutis*, Thus by the reduction of *dhaivata*, (*vailakṣya* = loss of position) there is an equation of *gāndhāra* and *niṣāda* with the *dhaivata* and *ṛṣabha* of the other *vīṇā*. This is called *śruti*. Hence, the usage about *śruti*, which is noticeable [*lakṣyo* might be *lakṣye*, meaning, in *lakṣya saṁgīta*, i.e., music as actually obtained in practice] that is, which may be seen in practice, is not without foundations. [88] For example, while deficiency and excess being.................(text lost). Hence it is called *śruti* on account of the special employment. It is not so in the earlier ones (?)* Thus is the nature of *śrutis* known. The two *śrutis* which belong to each of the two notes - *gāndhāra* and *niṣāda* are clearly perceived by recognizing their mixture with *dhaivata* and *ṛṣabha*. Hence, the *śrutis* become directly perceptible. Then again, when there is a lowering of one *śruti* of all notes in the movable *vīṇā*, then the *dhaivata* and *ṛṣabha* of this movable *vīṇā* become equated with *pañcama* and *ṣaḍja* respectively of the *dhruvā vīṇā*, because in the *dhruvā vīṇā* the notes are higher by three *śrutis*. Thus, in each of the two notes, three *śrutis* are clearly obtained and as a result one obtains six *śrutis*.

Three (notes) obtained by the reduction of all notes by one *śruti* [*dhruvavīṇāyām* should be *calavīṇāyām* or it may be construed as meaning, with reference to the *dhruvā vīṇā* which would not be very grammatical] namely, *pañcama*, *madhyama* and *ṣaḍja* will be respectively similar to *madhyama*, *gāndhāra* and *niṣāda* of the *dhruvā vīṇā*, because of that *vīṇā* all the notes are higher by four *śrutis*. Thus, in each of the three notes, four *śrutis* are demonstrated, and hence twelve *śrutis* are perceived. Thus, four, six and twelve together make twenty-two (*śrutis*)** as may be seen. *Ga ni* are two *śrutis* higher than *ṛṣabha* and *dhaivata*. Hence, lowering by two *śrutis*, will tend to their overlapping. *Ri* and *dha* are two *śruti* more than *sa* and *pa*. *Dha* (apparently *sa*) *ma*, and *pa* are four *śrutis* more than *ni*, *ga ma*. Hence, of those *śrutis*...........(text missing) should be introduced into the next note. By saying that, 'that is more than two *śrutis*', three

* "*pūrvādiṣu naivamiti* ".

** '*upalabhyo* ' is obviously '*upalambho* '.

reasons for introducing special notes is explained. As 'he' says 'by this demonstration of *śrutis*'. ....(text missing). This is *dviśrutika* and, thus, the nature of *śruti* is obtained. Hence, 'two in two' means they are in the three *śrutis*. Thus, the measure of the *śruti* in the *dhruvā vīṇā* is clarified.[89] The forms of two *śruti* notes, three *śruti notes, four śrutis* notes and the measure of a *śruti* become clear by the chart where alone they 'can be clearly perceived. Some show it as a straight line graph (*daṇḍa prastāra*) of twenty two lines. Other use a circular graph (*maṇḍala-prastāra*). This consists of five horizontal and six vertical lines and counting both ends (of each lines) they together make twenty two points.[90]

There are fourteen *mūrcchanās* belonging to the two *grāmas*-

Verses 27-28 : In the begining should be *Uttaramandrā*, then *Rajanī* and *Uttarāyatā*, the fourth is *Śuddhaṣaḍjā* and the fifth *Matsarīkṛtā*, the sixth is *Aśvākrāntā* and the seventh *Abhirudgatā*. These seven *mūrcchanās* should be known as belonging to the *ṣaḍja-grāma*.

Of these (*mūrcchanās*) *ṣaḍja, niṣāda, dhaivata, pañcama, madhyama, gāndhāra, ṛṣabha* are the intial notes in due order.

Verses 29-30 : The *Uttaramandrā (mūrcchanā* should have its initial note) in *ṣaḍja*, the *Abhirudgatā* in *ṛṣabha*, the *Aśvākrāntā* (*mūrcchanā* has its initial note) indeed in *gāndhāra*, the *Matsarīkṛtā* in *madhyama*, the *Śuddhaṣaḍjā* should have its intial note) in *pañcama*, the *Uttarāyatā* in *dhaivata* and the *Rajanī* (should have it) in *niṣāda*. These are the *mūrcchanās* of the *ṣaḍja-grāma*. Now (the *mūrcchanās*) in *madhyama-grāma*.

Verse-31 : *Sauvīrī*, *Hariṇāśvā* and *Kalopanatā*, *Śuddhamadhyā* as well as *Mārgī*, *Pauravī*, and *Hṛṣyakā*; these seven *mūrcchānas* should be known be as belonging to the *madhyama-grāma*.

Prose passage between verses 31-32 : Of these *madhyama, gāndhāra, ṛṣabha, ṣaḍja, niṣāda, dhaivata, pañcama*, the initial notes are in due order. The *Sauvīrī* (*mūrcchanā* begins) with *madhyama* (note), *Hariṇāśvā* with *gāndhāra*, *Kalopanatā* (begins) with *ṛṣabha*, *Śuddhamadhyamā (mūrcchanā* begins) with *ṣaḍja*, *Mārgī* with *niṣāda*, *Pauravī* with *dhaivata* and *Hṛṣyakā* (begins) with *pañcama*. Thus, these fourteen *mūrcchanās* with an orderly succession of notes are *sampūrṇa*

or complete (i.e., with seven notes), rendered hexatonic or pentatonic (i.e., with six or five notes), rendered with the (two) auxiliary notes (i.e., *antara gāndhāra* and *kākalī niṣāda*). And also -

Verses-32 : A sequence of seven notes is known as a *mūrcchanā*. The ones rendered as hexatonic or pentatonic with six or five notes are *tānas*. And the ones with *sādhāraṇa* notes which are adorned by the *kākalī* (two *śruti niṣāda*) and endowed with *antara svara* (two *śruti gāndhāra*) are *mūrcchanās* of the two *grāmas*.

Commentary : Thus, the two *grāmas*, and the measure of the rules governing the *śrutis* in the *svaras* as well as the evidence for the existence of the *śruti* which are useful to the two *grāmas* have been stated, and as *mūrcchanā* follows next, it is now decribed. The essential form of *mūrcchanā* consists of seven notes. These are indicated by the orderly and successive descent from above which is being listened to.[91] *Mūrcchanā* (is derived) from a root which is listed in the sense of rising up or swelling.[92] Hence, the author will later on specify by saying in sum, ordered notes (are *mūrcchanā*). This means, that there will be no *mūrcchanā* when there is no order. Thus, from *ṣaḍja* the ascent up to *niṣāda*,[93] from *dhaivata* up to *pañcama*, from *pañcama* up to *madhyama*, from *madhyama* up to *gāndhāra*, from *gāndhāra* up to *ṛṣabha* from *ṛṣabha* up to *ṣaḍja*. *Ṣaḍja* is at the interval of the second *saptaka*, touched by the higher octave [how it touches the *tāra saptaka*, is not clear].

Objection : There are then seven *mūrcchanās*. **Answer** - True, by lowering *pañcama* by one *śruti* we get the first seven *mūrcchanās*.

Hence 'he' says, that, there are fourteen *mūrcchanās* belonging to the two *grāmas*.[94] By the lowering of the *pañcama*, the system of *saṁvādī* and *anuvādī*, as well as the systems of notes to be excluded or retained* become quite different, where by, much differnce is caused.[94a] There, from *madhyama* to *ga*, from *ga* to *ṛṣabha*, from *ṛṣabha* to *sa*, from *sa* to *niṣāda*, from *niṣāda* to *dha*, from *dha* to *pa*, *pa* to *na* [obviously *ma*]. These are seven. Here the mention of names is a part of the Vedic ritual, so it has been shown. Thus, it is heard in the Vedic texts, he should sing three

* *"lopyā lopyā svara-vyavasthā"* should be *"lopyālopyasvaravyavasthā"*

self composed *gāthās** *by Uttaramandrā.*** "Those wives [*patyo* should be *patnyo*] will sing to you by *pāṭālikās.*"[95] ***

There are seven in the *madhyama grāma*. For each one of them, there are four varieties of the *mūrcchanās*. There are seven notes in the *sampūrṇa* form, six in the *ṣāḍava*. *Ṣāḍava* may be derived, thus, where the performance is favoured by six notes. The performance produced from those six notes is called *ṣāḍava*. By the use of five notes there is *auḍuvika*. *Uḍu* means star. Where they move, that is, *uḍuva* or sky. Hence the number five. From them are known seven. Because the fifth is *mahābhūta*****, hence that number. On their account, the notes are called *auḍuvita*. Where they are used, that performance is *auḍuvita*. By its conjunction, the *mūrcchanā* is also that, or *auḍuvī* is the number of those nine. What has that number (is *auḍuvita*.) The fifth, *ākāśa* in the middle is called *uḍuva*. Thus, also is the usage found. Perhaps, these are in the *auḍuva* (or they have attained or moved into the *auḍuva*)[96] This may also be an etymology if the elision of a vowel (*svaralopa*) along with the openness of a part are also accepted. For this reason, appearing as identical, it is called *mūrcchanā*. But with the conjunction of the *kākalī* and *antara* notes, which use the *niṣāda* and *gāndhāra* sparingly, it (i.e., the *mūrcchanā*) is termed *sādhāraṇa*. To summarise this, two *kārikās* are used here.

Verse 32-33 : "The seven notes in order are called *mūrcchanā*. The *tānas* are of six and five notes based on *ṣāḍava* and *auḍavika*." "The *mūrcchanās* of the two *grāmas, adorned by kākalī* and containing *antara svaras*, are *sādhāraṇakṛtās*."

Comment : Seven means complete. *Kramayukta* means where there is an order, an ascent or descent of notes. *Tāna* means, that by which the details of performance are elaborated and given a charming diversity.

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* misprinted '*gādhā*'.

** cf *Śatapatha Brāhmaṇa* 13. 4. 3. 5 "*uttaram andrām udāghnan tisraḥ svayam sambhṛtāḥ gāthā gāyati.*"

*** This text is not traceable, though the word *Pāṭalaka* occurs in the *Pāṇinīya Gaṇapāṭha*.

**** If *pañca* is read for *pañcama* better sense would be obtained "As there are five *mahābhūtās*".

Having thus collected three forms, 'he' mentions the fourth form as *sādhāraṇakṛtās.*[97] Those *sādhāraṇas* are different from the normal (*vikṛta*) but boundless (*ananta*). He (i.e., Bharata) defines 'adorned with *kākalī*,' 'joined with *antara svara*' and concludes by '*mūrcchanās* of the *grāmas*.'

Prose Passage between verses 33-34 : A *mūrcchanā* can be accomplished in two ways; there in the *ṣaḍja grāma*, *gāndhāra* having been merged in *dhaivata* by the raising by two *śrutis*, there is a change in the *mūrcchanā* and *grāma*. Because of this, *madhyama* etc., (*madhyama* etc., notes of the *ṣaḍja-grāma*) according to serial order obtain *niṣādatva*. In the same way, in *madhyama grāma*, due to relaxation of *dhaivata* [of two *śrutis* it becomes *dviśrutika gāndhāra*], there is a two-fold differentiation. Due to there being an interval of the same number of *śrutis*, there is a difference of names. In the *madhyama-grāma* there is a difference of four *śrutis* between *pañcama* and *dhaivata*. Due to that, *gāndhāra* being raised (by two *śrutis*), it becomes of four *śrutis*. And the remaining also *madhyama*, *pañcama*, *dhaivata*, *niṣāda*, *ṣaḍja* and *ṛṣabha* (of the *ṣaḍja grāma*) due to equal *śruti* intervals become *niṣāda*, *ṣaḍja*, *ṛṣabha*, *gāndhāra*, *madhyama* and *pañcama* (of *madhyama grāma*). The exposition of the *antara* (*antara gāndhāra* and *kākali niṣāda*) has also been spoken of in *śruti* demonstration.

Dependent on the *mūrcchanās*, there are eighty four *tānas*. The hexatonic (*tānas*) are forty-nine and pentatonic are thirty-five. Of the hexatonic, there is a seven-fold variety. Four are devoid of *ṣaḍja*, *ṛṣabha*, *niṣāda* or *pañcama* in the *ṣaḍja grāma*. In the *madhyama-grāma* there are three devoid of *ṣaḍja*, *ṛṣabha* or *gāndhāra*. In this way, these hexatonics being worked in all the *mūrcchanās* (of both the *grāmas*) will give rise to forty-nine *tānas*. Of the pentatonic, they are five types only. Characteristic of the *ṣaḍja-grāma*, devoid of *ṣaḍja-pañcama*, devoid of *ṛṣabha-pañcama*, and devoid of *niṣāda-gāndhāra*, thus three (types). In the *madhyama-grāma*, devoid of *gāndhāra-niṣāda*, devoid of *ṛṣabha-dhaivata* thus two (types). In this way, these pentatonics being worked in all the *mūrcchanās* (of the two *gramās*) there are (a total of) thirty-five (pentatonic *tānas*).

There are two ways of working the *tānas* in the string (instruments) - by *pravēśa* and by *nigraha*. The *praveśa* (or assimilation) is

made, by sharpening or raising the preceding [*adhara*, not *madhura*] (note), or softening or lowering the succeeding (*uttara*). *Nigraha* is non-touching (i.e., omitting the note). The indication of the *mūrcchanā* is done by the *madhyama* note (of the *vīṇā*) because of the indestructible (*anāśī*) or constant nature of *madhyama*. Hence the *nigraha* and *paryagraha* (do not relate) to *madhyama*. The variety of *tānas* and *mūrcchanās*, thus (arising), provides entertainment to the listener (i.e., the audience) as well as the performer. The use of the *mūrcchanā* and *tāna* is also for the attainment of the voice-register (*sthāna-prāpti*). There, voice-registers are three-fold. Their description has been given in the rules regarding the intonation (*kāku*).

Commentary : Now for instructing the lute player (*vaiṇika*), the author says, the *mūrcchanā* is accomplished in two ways.[98] *Mūrcchanā*, here, refers to the two forms of *ṣaḍja-grāmiki mūrcchanā* and similarly of *madhyama grāmiki*. By diverse raising and lowering of a note unusual *mūrcchanās* can be obtained in the *madhyama grāma* as in the *ṣaḍjagrama*. How this may be done is shown, when, in the *ṣaḍja grāma* the *gāndhāra* is raised by two *śrutis*, that is, when the *gāndhāra* string is raised by two *śrutis*, it becomes the *catuśśrutika dhaivata* of the *madhyama grāma*. The notes *pa, ma, dha, ni, sa* become the notes *sa, ma, ga*. If *madhyama* becomes *dviśrutika*, then it becomes *niṣāda*, *pañcama* becomes *ṛṣabha* being of three *śrutis*. In *gāndhāra* it becomes *ṛṣabha*. The notes become *ma, pa, sa* (probably *dha*), *ni, sa, ri, sa* (probably *ga*?) The reason, here, given is because of equal *śruti* intervals. There is only a difference of name. The difference is of names in the *svara* and the *grāma*, but the equidistance of the *śruti* intervals is then clarified.

(The *tānas*) being dependent on the *mūrcchanās* are particular states of the *mūrcchanās*. Now, if we take the seven *mūrcchanās* of six notes each, by deducting from them, one of these four *sa, ri, ni pa*, then we shall have twenty-eight *tānas*. By deducting one of the three *sa, ri, ga*, we have twenty-one *madhya mūrcchanās* (i.e., *madhyagrāmikī mūrcchanās*). In all, we have forty-nine *ṣāḍava tānas*. The *auḍavita tānas* are twenty one in the *ṣaḍja grāma* and fourteen elsewhere, being together thirty five. Taken together we have eighty four.[99] In the *viṇā*, when there is *tānakriyā*, then, the string is used by avoiding or skipping the note. If, there is

dexterity then it is not touched or else by relaxing or tensing, and thus equating the *svaras* it is taken near the next note. This is what 'he' means by saying that there are two kinds of *tānakriyās*.

Tānakriyā means activity or method for (producing a) *tāna*. Compared to *ṛṣabha*, the other *ṣaḍja* has much distance. Pressing means turning into *ṛṣabha*. That is in relation to *niṣāda* in *Uttaramadrā*, changed into *niṣāda*. Whichever is the stronger in usage, therein, the other should be included and dissolved.[100]

Objection : In prescribing *kāku*, it has been said, that there are seven notes in three octaves. Which seven notes are to be used for the *mūrcchanā*. ? The *answer*, is that, it has to be from the *madhyama svara*. *Madhyama*, here, is used for the middling notes. The mention of notes of the *vīṇā* here, is also for obtaining the positions of the unsung or hummed notes (*apragita*?) in the body also.[101] Others say that in the *vīṇā*...........(missing) on account of being impossibile only the tying (*bandha*) being possible, and fault swelling up when the note is produced, and hence regarding it as useless they read the note of the flute instead.[102]

Mūrcchanā-nirdeśa is to be done from *madhyama svara*. Hence it becomes *karaṇāṁśa*. The cause of the permanance of the *madhyama* i.e., of the (middle) octave. *Nigraha* means *mandrakriyā*, and *tārakriyā* is *paryagraha*. By that, some intend *mandra* and *tārakriyās*. The idea is that the *kriyā* (production of notes) is possible with reference to the middle octave not otherwise. (*Nigraha*) means complete *graha* or attainment, i.e., attainment of all the locations (*sarvasthānaprāpti*). (*Paryagraha*) means not obtaining from all sides, i.e., not attaining all the locations, hence in the full human voice, or otherwise, there is the attainment of the middle octave. That is what I think, others say that the fourth note alone when articulated by the throat is the middle measure. In the *vīṇā* which does not have all the notes, the middle octave is inevitable.[103] What is more, when through the elimination of *ṣaḍja*, a *tāna* is formulated in the *ṣaḍja grāma* then how can one know the number of *mūrcchanās*. Anticipating this objection, the text says, from the middle note. In the *nigraha* or non touching or *paryagraha* (pulling near, approaching), namely *praveśa* (or assimilation) the *madhyama svara* remains permanent, and hence that is the standard of reference for (knowing) which place the *ṣaḍja* has been

eliminated. Hence *ṣaḍja* has to be the second, fourth note from *madhya* (middle two fourth *madhya-dvicaturtha*). No *tāna* can be obtained. So has Dattila said "Even after *tāna* has been so comprehended, the expert would count the *avināśī*, i.e., the permanent note, and determine that so many are the *mūrcchanās*."

Objection : In the first and seventh *mūrcchanās*, [apparently of the *ṣaḍja gramas* if] *ṣaḍja* is eliminated, then *ri, ga, ma pa dha, ni* as the (resultant) form (common to both the Ist and 7th *mūrcchanās*) is difficult to know separately. True, there is no difference in writing, but it is not so (in practice). Thus, after the *mūrcchanā sa, ri, ga,* [*ma* should be added here] *pa, dha, ni*, the *mūrcchanā* will be *ni, sa, ri, ga, ma, pa, dha, ni* [*ni* should be omitted here] is constructed beginning with the earlier *niṣāda*, but there cannot be the reëntry of the note after the octave. Then, *ṣaḍja* being eliminated, there is no distinction of *prathamā* and *saptamī*. In that case, the ordered succession mentioned by Dattilācārya will not be carried out. Besides, the *mūcchanās* will become largely *tānas*. But when after using *sa, ri, ga, ma, pa, dha, ni*, the second *mūrcchanā* begins with *niṣāda* in the *mandra saptaka* below the *ṣaḍja* as *ni, sa, ri, ga ma, pa, dha*, then from *dhaivata* below *niṣāda,* then from *pañcama* below that, till one reaches *ṛṣabha;* then *mandra saptaka* being successively transited or the middle *saptaka* being depleted, the notes *ṣaḍja*, *ṛṣabha* etc., upto *niṣāda* having been heard in the *mandra saptaka*, it is known as the seventh *luptā mūrcchanā*. In the six notes belonging to the middle octave, the first in order, beginning from the *tāra saptaka* and descending in the order of.... (missing) when this is the order *sa, ga, ri, ma, pa, ni* (?) [seems to be a mistake for *sa, ri, ga, ma, pa, dha, ni*]. Having used it, below *ṣaḍja* is the place of *niṣāda, dhaivata, pañcama, madhyama, gāndhāra, ṛṣabha* in this order. Then although, another octave is not touched, still, at the fixed place of *ṣaḍja* from the place above it, *ṛṣabha* having been used and *ri, ga, ma, pa, dha, ni,* having been heard, the first *mūrcchanā* with the *luptā ṣaḍjā* is well known. When the place of *ṣaḍja* has been occupied by *ṛṣabha*, then the possibility of *ṣaḍja* below that does not exist, *ri, ga, ma, pa, dha, ni,* having been heard, one knows that *tāra ṣaḍja* has to be here and since it is not being heard, this seventh is the *luptā ṣaḍjā mūrcchanā*.[104] Thus, in both the alternatives, the attainment of the place determined by succes-

sive order is quite clear. *Nigraha* in *madhyama grāma* is attained from diminishing of the *pañcama* by one *śruti*. Thus '*ṛsabha* by *pañcama*' [= Thus with this *pañcama* there would be *paryagrahaṇa of ṛsabha*].[105] Where there be *paryagrahaṇa* on account of lack of *saṁvāda*, that *paryagraha* will be (of ?) *ṣaḍja grāma*. There and at both places *madhyama svara* is *avināśī* or indestructible. Proceeding from the *madhyama*, *pañcama* is reached, but in *nigraha* in *madhyama grāma* (one *śruti* of *pañcama*) is lost. In this way (having obtained to) *paryagraha* in *madhyama grāma* in the *ṣaḍja grāma* it is (referring to *pañcama*) neither too low, nor too high and is indestructible [i.e., *pa* is stable in *ṣaḍja grāma* and does not lose a *śruti*]. The movement from *madhyama* (to *pañcama*) is three *śrutis* (in the *madhyama grāma*). By stopping (there) it (i.e., one *śruti*) is lost.

Objection : There may be indestructibility of *ṛsabha* also. Hence, 'he' says during *nigraha* (when *ṣaḍja* is omitted), since *niṣāda* has to be taken, that which is of three *śrutis* is *dhaivata*. As has been said by Dattilācārya.

"*Pañcama* in the *madhya-grāma* and *dhaivata* in the *ṣaḍja grāma* are to be regarded as imperishable, and *madhyama* is everywhere regarded as imperishable."[106]

Objection : How can *ri*, being a consonant be the imitation of *svara*?

Tentative counter objection- well, what is the form of *sa* etc.? Objector - that is not the intial of *ṛsabha*.

Counter objection - then *sa* should not become the initial of *ṣaḍja* ?

Answer. It is merely a symbol (*saṁketamātram*) , whether it is *ri* or *ṛ*, there is no fault either way.

Others say that the view of Dattila etc., is not accepted by the Sage. They say, that for 'him' the *madhyama* alone is not to be eliminated and hence it is called *madhyama*.

Objection : Well *mūrcchanās* are not like *jāti*, *graha** and *bhāṣā*, useful in performance, but *tānas* are useful in the orchestra.

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* The text has *jājjāti* which is apparently a mistake for *jāti*.

The answer is (no) because it is seen that in *jātis*, the notes (of the *mūrcchanās*) other than those mentioned in the *tānas* are not dropped. Thus, *ṣaḍja madhyamā* is a *jāti* in the *ṣaḍjagrāma*. It has a *ṣāḍava* (form) with *gāndhāra*.[107] Now in the *tānas* of *ṣaḍja grāma*, *gāndhāra* has not been counted (for dropping) because only *sa*, *ri*, *ni*, *pa* are mentioned as suitable for being dropped. Since the *tānas* have been enumerated, then why has it been said that *pañcama* cannot be dropped in *madhyama grāma*, *dhaivata* in the *ṣaḍja grāma*, and *madhyama* in both. Now, the *kūṭatānas* have been shown earlier to be five thousand and thirty three.[108] Their *prastāra* (permutational expansion), *naṣṭa* and *uddiṣṭa* [*naṣṭa* is finding the *tāna* as the n'th permutation, where 'n' is specified; *uddiṣṭa* is finding the value of 'n' where the *tāna* is given], and *saṁkhyā* (total number of permutations) have been mentioned by the Masters in detail. For knowing the *naṣṭa* and *uddiṣṭa* and the number, the formula has been described.

Now the verses for the knowledge of the *naṣṭa* and *uddiṣṭa*. First about *uddiṣṭa* -

"Beginning with the last place in the original order, as many places should be left out as are occupied by each relatively preceding (element).*

The places below those occupied by the original numbers placed above**, are indicated again, and its penultimate etc., ... should be declared.

Thus should be known the number of *uddiṣṭa*. For the *naṣṭa*, it is known by the figure placed above the original first number. It is as many as are found in the lower place, if there is only one bracket. If there are many brackets then to know the *saṁkhyā*__________".***

These rules are not shown here, the Sage assuming them has made a general statement that the variety of *tānas* and *mūrcchanās* is for pleasing the audience and the performer. As to the objection- where is the use of

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* '*losṭa*' appears a mistake for *koṣṭha*.

** '*paristhitaḥ*' = *uparisthitaiḥ* ?

*** Those verses formulate some Combinatorial formula which cannot be made out since the verses are not free from corruption. The formula is clearly known for metrics vide *Vṛttaratnākara*. *Vide Līlāvatī-Vāsanā*, pp. 101-10, Darbhanga, 1959.

mūrcchanās and *tānas*, it has been said that the form of the *tāna* is for the sake of the *mūrcchanā*.* As to the statement, it is for pleasing the performers, the idea is that the listeners know the tradition. This is being said, although in this tradition there is no use of the *mūrcchanās*, (i.e., they are not sung *per se*), even so, they have a clear use in the *Sāman* [perhaps as musical scale]. So it has been shown. "He sings three songs by *Uttaramandrā*." Thus of the *tānas* (which are, again, not especially useful in the *śārīrī vīṇā*). "The first would belong to *agniṣṭoma*, the second to *Vājapeyika*". By mentioning these names, the use of verses of *Sāman* and *Ṛk*, useful in sacrifices has been shown in the *Vāyu Purāṇa* etc. By the *agniṣṭomic sāman*, *Śiva* is praised, and thereby the performer gets the *adṛṣṭa* result. This is heard in the Vedas. Thus " In the sacrificial assembly, having heard the *agniṣṭoma sāman*, one is freed from grave sins and wins the world". "One who recites the oration of *Dakṣa* by the *Śuddha-ṣadjā* as well as one who listens to it everyday, morning and evening, both of them will go to the world of Rudra." (i.e., the use of *mūrcchanās* in *Sāman* singing was probably left as legacy to *gāndharva*). Thus, the use has been shown, whereby, the performers secured the happiness of *adṛṣṭa*. Through the use of the *ṛks*, *gāthās* and the *sāman*, *Nāradīya Śikṣā* and the *Purāṇas* have been demonstrated the sphere of notes upto the *tānas* only. The variety of the *mūrchanās* has been shown by subsidiary rules, so that the audience may be pleased and thus to this end the performance may be joined (by the performer). This is being said in the *jātis* (viz., in *gāndharva*) only a fixed number *ṣāḍava* and *auḍuvika* (*tānas*) are enumerated. (But in *gāna*) is seen the free dropping of notes except *madhyama* (i.e., in the rendering of *tānas*) in order that the wonderous variety of *rāga* and *bhāṣā* which pleases the ear may be (established).**

As to the objection - why are the *kūṭatānas* not mentioned, the fact of their being *kūṭa* i.e., being in irregular order is not in itself of any importance. They have the general characteristic of giving pleasure. Only the rule of the enumerated eighty four (i.e., the regular 84 *tānas* of *gāndharva*) have the fixed function of pleasing particular *devatās*. They may not thus have a

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* The Parimala ed, reads *na* for *ca*. The purpose of *tāna* would then be entertainment.

** *Unmūlayitum* is an evident mistake.

use, (referring to *kūṭa tāna* which are not used for pleasing gods) but in a general way their use is certain. As to why they have not been counted, the answer is, how are they to be counted when they are infinite ? As has been said, 'Infinite is the diversity of compositions in music' [GOS ed. places it within Bharata's text, which is improbable. The source of the quotation is not traceable to Māgha II.3, as mentioned by the editor]. By mutually mixing the full notes and *ṣāḍava*, *auḍuvika* etc., even *Bṛhaspati* cannot enumerate (so many of them). Perhaps, then what is the purpose ? No, when the performer is proper (i.e., skilled), even that produces pleasure for the audience. That this is correct is shown by saying that the purpose of *mūrcchanā* and *tāna* (is the attainment of positions) (*sthānaprāptyartham*). If *mūrcchanā* and the *tānas* having been taken out from the *ṛk*, *gāthās* and *sāman* are arranged properly for the sake of attaining these positions (*sthānas*) which give special charm.........(text missing) in the movement in the *ṣaḍja sthāna* if there is freedom in articulation, the employment of the notes becomes particularly charming to the audience. The performers, also hearing it feel pleased. By attaining the character of *śruti*.......(text missing).........There is a proper culmination in the *grāma*, *rāga*, *bhāṣā* etc. When the notes of the full *mūrcchanā* are rendered with ease in a successive or non successive order (i.e., *kūṭatāna* order), musical relish follows at once. When it is not full there is avoidance in the rendering of *rāga* and *tāna*. In each *grāma rāga* etc., all the *mūrcchanās* and *kūṭatānas* may be used in many and diverse ways. It follows that there is no limitation.[109]

This has been said - for the sake of attaining the *sthānas*. Then what is this *sthāna* ? The answer is, *sthāna* is the triple (octave) as mentioned earlier quite clearly. The mention of the triplicity through the prescription of *kāku* is the same as the sixty-six divisions. Briefly, the *varṇa*, *aṁga* and *alṁkāra* are used in three ways.

Text : Now to narrate (the rules of) the *sādhāraṇa*. *Sādhāraṇa* means the interval of notes, How ? the difference which exists between two (the overlapping), that is *sādhāraṇa*. For instance-

Verse-34 : "In the shade one feels cold, but sweats staying under the sun; neither has spring come and nor is winter (fully) over". Thus (is) overlapping in time or the transition of a season (*kāla*

sādhāraṇatā). There are two types of sādhāraṇa, jāti-sādhāraṇa and svara sādhāraṇa. Svara sādhāraṇa are the kākalī and antara notes. There the niṣāda which is raised by two śrutis is known as kākalī. In the same way (i.e., by the raising of two śrutis), gāndhāra is known as antara-svara.

That collection of jātis which have the same aṁśa and are undifferentiated (i.e., similar) is known as jāti sādhāraṇa. The characteristic is known according to each aṁśa. Svara sādhāraṇa is of two types and of both the grāmas. How ? Sādhāraṇa here (in this context) is (the name of) a particular or special svara or note, because of this it is called ṣaḍja sādhāraṇa [asādhāraṇa appears a mistake for sādhāraṇa]. In the same way in madhyama also (madhyama sādhāraṇa in madhyama-grāma). Because of the subtle nature of its employment, a second name 'kaiśika', thus, has sprung up. Because it is sweet and indistinct, it is termed as kākalī, because it is distorted (i.e., displaced from its proper śruti) it cannot be an aṁśa, according to the sayings of reliable people or sources, it is not different from the seven (notes) but is niṣāda only. Just as the pungent flavour* is known as one amongst the six rasas or flavours in the same way is niṣāda termed as kākalī, and gāndhāra is known as antara svara. And here are two (verses).

Verse-35 : The antara svara should always be used in conjunction with the ārohī (ascending varṇa), never with the avarohī or descending. That employment too, should be particularly limited."

Verse-36 : "If the descending or avarohī (varṇa) is being used in a limited or prolific (way), then the antara svara destroys the essence of the jāti as well as śruti."

Commentary : Thus having explained the appropriate positions of the *mūrcchanās* and *tānas*, the author proceeds to explain the fourth division called *sādhāraṇakṛta*. Produced in the interval is *antara*, moved from its own position and on to another position. It is still charming and not discordant (*visvara*). That condition is *sādhāraṇa*. Its nature is *sādhāraṇya*. Thus, *jāti sādhāraṇa* notes are those which are produced in

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* Basically nothing but a distorted form of saline or sour.

these intervals and are common to the subdivision of the *jātis*. This is their general nature. 'Why' i.e., is there any empirical or popular example ? Hence the answer, just as "sitting in the shade one feels cold,but sweats in the sun, neither has spring come, nor winter ended. This is (the idea of) *sādhāraṇa* as a period of time. "The idea is that, since one feels cold sitting in the shade, this shows that spring has fully come*. That there is perspiration in the sun shows that there is a lapse from winter time. This is what is said here. What is excluded is not having come. Perfection or fullness is not asserted. Together this indicates that it is time in between the two meanings of being destroyed or being full. Such a time is *sādhāraṇa*. Similarly, the *svara sādhāraṇa* is midway between two notes.[110]

This division is shown by saying there are two *sādhāraṇas* : *Jāti sādhāraṇa* and *svara-sādhāraṇa*. Hence when some say that there is a *tāna-śruti sādhāraṇa*, that cannot be accepted. In the *ṣadja grāma* when there is *ṣāḍava* and *auḍuvita*, *niṣāda* is dropped. *Gāndhāra* is dropped in the *auḍuvita*. The opposite takes place in the *madhyama grāma* since, by not depending on its peculiarities, the principle of omission operates. If there was *tāna sādhāraṇa*, then this would not mean anything. There is no such thing as *śruti sādhāraṇa*, because apart from *niṣāda* and *gāndhāra*, no other (note) is accentuated in *śruti* from the condition of dropping.

He (that is Bharata) explains the first, 'there the *sādhāraṇa*'. He defines them in order. *Kākalī* is the name of the *niṣāda* which is raised by two *śrutis*. He mentions the difference in designation. The different names are (only) for practice. In reality, both are of the nature of *kākalī* because of being sharper. As 'he' would say "the name *kākalī* is given on account of being sweet." Both are *antara svaras*. As has been said "*Sādhāraṇa* means being an *antara svara*".[111] Now 'he' defines the other (that is) *jātisādhāraṇa*. Those *jātis* which have the same *aṁśa* employed without distinction and in which the inner path (*antaramārga*) characterised by the repetition (*anulapana*) of *vādyaṁśa*, is alike (that is *jāti sādhāraṇa*). Now, there may be a doubt depending on what is this *jāti sādhāraṇa*? It

* Perhaps the opposite is meant that the spring has not fully come. *Pūrṇatva* should perhaps be *apūrṇatva*.

is not that there is an identity of the two *jātis* in that portion.* The answer is by the coinherence of the *jātis* and the recognition of the characteristics relating to the *aṁśas*. The common set of the ten features such as *graha*, *nyāsa* etc., furnish the reason on account of which even when the *aṁśa* of the *jātis* is not distinct or different [*aṁśe vicitre* should be *aṁśe avicitre*], their distinct characteristics can be known.[112] As 'he' says "*Nyāsa*, and *antara mārga*** serve to distinguish.[113] '*Tu*' here shows difference. The idea is that there is no identity on that account. Some explain that *jāti sādhāraṇa* is the knowledge of the characteristics of the parts called *graha* etc.[114] This is explained in the section "*Svara sādhāraṇa* is two fold" etc. He allows the use of *kākalī* and *antara* in both the *grāmas* and also prescribes a new name, where *niṣāda* and *gāndhāra* are used sparingly. The two notes in the *ṣaḍja grāma*, *ṣaḍja sādhāraṇa* and in *madhyama grāma, madhyama sādhāraṇa*. This appears trivial, since it has already been said that *mūrcchanā* is produced by *svara sādhāraṇa*, what more is said by this ? Others, in order to show the regulations in the two *grāmas* say, in the *ṣaḍja grāma*, *niṣāda* is *kākalī, because it makes the ṣāḍava*. In the *auḍuvita*, *gāndhāra* is *antara svara*. Hence, there is *ṣaḍja sādhāraṇa*. In *madhyama grāma* it is the opposite.[115] By this also, something is intended. As to saying to whom *kaiśika* belongs, now, if it belongs to *kākali* and *antara*, even then, on its belonging to *niṣāda* and *gāndhāra* in the *ṣāḍava* and *auḍuvita* forms in distinct *grāmas* according to the proper way, such (distinction) is not seen in case of either the *Ṣaḍja kaiśikī* with all the notes or *Kaiśikī* which has been made *ṣāḍava* and *auḍuvita* by dropping *ṛṣabha* and *dhaivata* .[116] Even of *Śuddha* and *Bhinna Gauḍamālava* and *Ṣaḍja Kaiśikī*, the production from *Kaiśikī jāti*..............(text missing).......the conventions have been demonstrated by the sage Kaśyapa etc. Therefore, this is the way in which my teacher Utpala-devapāda thinks. Now, here, three, two, four, this is the order in which the nature of characteristic positions has been mentioned......(missing).........The ultimate natural form has been mentioned. That *ṣaḍja* is *catuśśrutika*, and so on upto to *niṣāda* as *dviśrutika*, (is the representation

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* '*bhāgo*' would be a mistake for '*bhāge*'. Else the translation would be. "thus there is no division (*bhāgo*) there between the *jāti*s but only a unique and distinctive identity."

** not *bhāga*.

of their natural ultimate forms) just as there is a form of living beings which have all their limbs in full, and, they may have another form which is not so. Although, there are two forms, there is a pure form, just as the dog may have form without a tail or two tails (i.e., a *vikṛti*), (similarly) on account of the discordance (*vivāditva*) of *gāndhāra* and *niṣāda* when they are commenced, *vikṛti* is mentioned. By their *vikṛti* (derangement) *ṣaḍja* and *madhyama* are also altered. The derangement of *pañcama* is already shown by mentioning it as *triśrutika*. In this way one can speak of the *vikṛti* of *dhaivata* and *ṛṣabha* also.[117] Now, 'he' demonstrates this *"Svara sādhāraṇa* is two-fold, belonging to the two *grāmas"*. The characterisation given of *kākalī* and *antara* in the two *grāmas* and called *svara sādhāraṇa* is of two kinds. He (Bharata) asks here, why? If the two kinds are due to the difference of *kākalī* and *antara*, then they have already been mentioned, why repeat this? If it is for another reason, then that it should be mentioned. There is another form and 'he' mentions that *"Svara sādhāraṇa* here is a specific note and for this reason is called *ṣaḍja sādhāraṇa."* When *niṣāda* is raised by one *śruti* and *ṛṣabha* also, then *niṣāda* becomes *triśrutika*, *ṣaḍja dviśrutika*, but *ṛṣabha* is *catuśśrutika*. Then the *ṣaḍja* on which depend the two (notes) *niṣāda* and *ṛṣabha*, becomes *ṣaḍja sādhāraṇa*.

When *gāndhāra* is raised by one *śruti* and *pañcama* of the *madhyama grāma* takes on one *śruti* of *madhyama*, but *dhaivata* is of four *śrutis*, there is a loss (of *śrutis*) belonging to the *madhyama grāma*. Then, since, *madhyama* is the central note and depended upon (by *ga* and *pa*), we now have (*madhyama* as) *madhyama sādhāraṇa*.[118]

The objection raised is, that, *niṣāda* and *gāndhāra* have been said to be *sādhāraṇa* when raised by two *śrutis*. How, then, is the raising by one *śruti* mentioned now?. The answer is, that the form of the note is quite distinct from its earlier form, that is used in *svara sādhāraṇa*. By this, it is shown that the peculiarity and strangeness of notes, owing to higher and lower pitch, have been regulated in the *gāndharva*.[119] For empirical purposes (*dṛṣṭa siddhi*), the one *śruti* character of notes has been demonstrated. Such varied peculiarities are plainly seen in the *lakṣya* music of *rāga*, *bhāṣā* etc. Thus the elder Kāśyapa says-

"In the *rāga*, *bhāṣās*, one may use in all ways the notes of four, three, two or one *śrutis*, by the addition of *kākalī* and *antara*. The seven notes *ṣadja* etc., and the raised *pañcama* and further, separate from *dhaivata*, the notes called *kākalī* and *antara* and *ṣadja*, *madhyama* and *gāndhāra*, these four are to be used in all ways in the *jātis*. Thus fifteen notes in all are to be used."[120]

In tending to show its impossibility in practice (perhaps *asaṁbhava* should be *saṁbhava*), 'he' gives the definition "It is called *kaiśika* because of the rarity or subtlety of usage". *Tu* is used for determination, that is to say, of this only, of *ṣadja*, *madhyama sādharāṇa*. It can be achieved only through subtle and marvellous skill. *Kaiśika* means the use of *kaiśikī* form, where the performance is delicate and charming. Or, *kaiśika* is derived from the root *kaś*. Or, from the subtlety of the point of a *pāta* (?).* This is a separate effort, that *Ṣadja Kaiśikī* is produced from *Ṣadja Gāndhāri*. Since it depends upon a portion of the *madhyama grāma*, *dhaivata* becomes *catuśśrutika*. The occurrence of *catuśśrutika ṛṣabha* and *dhaivata* should be weak. *Niṣāda* and *gāndhāra* have to be as usual. It will be stated later on "*dhaivata* and *ṛṣabha* should be weakened. "Again, the *pañcama* of the *ṣadja grāma* has to be of four *śrutis*. In the use of the *kaiśika*, through non-conjunction with the movement of the *ṣadja sādhāraṇa*, *ṣadja kaiśikī* and *kaiśikī* also belong to *madhyama grāma*. Hence, *dhaivata* is of four *śrutis*. *Ṛṣabha*, also is of four *śrutis*. The weakness of *ṛṣabha* here will be mentioned. Where *ṛṣabha* and *dhaivata* are held fit to be dropped, the reference to them is of four *śrutis*.[121] All the *jātis*, except *Dhaivatī* and *Ārṣabhī* are without *sādhāraṇa*. Hence, owing to the introduction of *ṣadja grāma* and the requirement of having four *śrutis*, *pañcama* has to be (given) there. Hence, *ṣadja* (and) *madhyama sādhāraṇa* have the alternate name of *kaiśika* and have their own place. By generalising, this applies even to the *grāma rāgas* like *Kaiśika*, *Bhinna-Kaiśika* etc. This is what has been called by ācārya Matanga as *grāma-sādhāraṇa*.

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* '*pātāgra* could be *vālāgra*' = tips of the hair.

Śruti sādhāraṇa is the fact that all svaras* have an indefinite number of śrutis. The objection is, why is niṣāda called kākalī ? The answer is, because it is sweet. A little sweet (here) means sharpness. That which has it, is called kākāli or the ī is on account of the gaurādi-group.** In the reading named kākalī-sañjñaka, niṣāda itself has almost reached ṣaḍja, like a dog without a tail, hence by being vikṛta it does not attain prādhānya and hence is not aṁśa. The objection is, let it not be out of the seven, but another niṣāda which is vikṛta and that is not ṣaḍja. What is the reason? The answer is "Due to the instruction of those who know" ca indicates the possibility of another reason. Originally, when the form of niṣāda is apprehended in the mind, it is determined as such and is in the first place called as such. Here, 'he' (Bharata) gives an illustration, that the taste of salt is also when sharpened acidic. It is said by Cāṇakya (?) etc., to be madhura rasa (?).*** In moving from madhyama to ṛṣabha, it is used in the interval and hence called antara svara.

Sādhāraṇa having been described, the rest are now mentioned. In the *sādhāraṇa*, when after resting on the *madhyama*, which is the ascending note (*ārohi*) from the *antara svara*, if wishing to move to *ṛṣabha* one uses the *antara svara*, then it is properly joined in *śruti*. Its employment is always for a limited function. (It is) never (to be used) as the first in descent. Hence, when the *antara svara* has been used *ṛṣabha* is not-*avarohī*.****

That is not..................to be employed. When a *madhyama* is used which is joined to an *antara svara*, then ascent alone has to be made. Having used the *antara svara* after *madhyama*, then to *madhyama* or elsewhere, only ascent is permissible.

Now 'he' (the author) strengthens what had been said, namely, only ascent, never descent ("If the *antara svara* is used as a descending note, whether if the use is much or little it will surely destroy *jāti*, *rāga* and *śruti*"). *Jāti* indicates *adṛṣṭa* and *rāga* means pleasure or *rakti*, which is a visible or empirical result. *Śruti*, here shows that it leads to what is not pleasing (*vairasya*). *Antara svara* here includes *kākalī* also.[122]

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* This can refer only to *gāna*.

** *Pāṇinī 4.1.41.*

*** The text appears defective.

**** The meaning of *naya* is not clear.

Text : Now we shall speak of the *jātis* -

Verse-37 : "Three *jātis* should be known as characterised by *svara sādhāraṇa*, viz. *Madhyamā*, *Pañcamī* as also *Ṣaḍjamadhyamā*.

Verse-38 : The *aṁśas* in these (*jātis*) should be (respectively) known as *ṣaḍja*, *madhyama* and *pañcama*. In case of *pañcama*, it is to be applied as an alternative to an extremely weak note.

Verse-39 : *Jātis* are eighteen, this has been thus said by Brahmā in the past. On those, indeed, will I throw light, along with their divisions of *graha*, *aṁśa* etc.

Verse-40-41 : Dependent on the *ṣaḍja-grāma* (the *jātis*) are *Ṣāḍjī*, *Ārṣabhī*, *Dhaivatī*, *Niṣādinī*, *Ṣaḍjodicyavatī*, *Ṣaḍjakaiśikī* as also *Ṣaḍjamadhyā*.

Verses 41-43 : Hereafter, I will speak of the ones dependent on the *madhyama grāma* (which should be) known as *Gāndhārī*, *Madhyamā*, *Gāndhārodīcyavā*, *Pañcamī*, *Raktagāndhārī*, *Gāndhārapañcamī*, *Madhyamodīcyavā*, as well as *Nandayantī*, *Kārmāravī*, *Āndhrī*, and *Kaiśikī*.

Verse-44 : There are three *jātis* where the learned enjoined the use of the *sādhāraṇa* note, (these are) *Madhyamā*, *Ṣaḍjamadhyā* and *Pañcamī*.

Verse-45 : The *aṁśas* of these (*jātis* which permit the use *svara sādhāraṇa*) should be known as *ṣaḍja*, *madhyama* and *pañcama*. In the case of *Pañcamī* it is to be applied as an alternative to an extremely weak note."

Commentary : Having used *ṣaḍja* and *kākalī*, using the same, or another note in ascent (text missing) why has this been said? In this context, it is said 'Now we shall describe the *jātis*'. (They are the) seven modes (*rīti*) consisting of *śuddha*, *bhinna*, *gauḍa*, *rāga*, *sādhāraṇa*, *bhāṣā* and *vibhāṣā* produced for the sake of visible achievement, (*dṛṣṭa siddhi*) and for the sake of helping the appreciation of *bhāva* and *rasa*. Because these arise from them they are called *jātis*. These eighteen *jātis* have been spoken by Brahmā in the beginning. Because it is a sacred tradition (*āptāgama*), therefore it is unalterable.[123] I will describe them in their division into *graha*, *aṁśa* etc. They are already given in the heart.[124] What

will be manifested, is their subdivision into *graha*, *aṁśa*, *tāra*, *mandra*, *ṣāḍava*, *auḍuvika* etc., in the order of their characteristics. This is the meaning. The division of *śrutis*, belonging to the *ṣadja grāma* is worked out and the *jātis* which rely upon them. Similarly, others depend on the *madhyama grāma*. 'Three *jātis*,' include these (i.e., *sādhāraṇa*) *svaras*. Because, in them *niṣāda* and *gāndhāra*, produce *ṣāḍava* and *auḍavita* and hence they are *vakra* in the first place, still, on account of their debilitation (of *ga* and *ni*) they are distorted or *vikṛta* and become *kākalī* or *antara*. Hence, *svara sādhāraṇa* is used here on account of being specially laboured.

Thus, *kākalī* is used in *Śuddha-ṣaḍjā*. Having shown this, (since it is held) that on account of being weak notes they are not used as *aṁśa*, it may be asked here, what is their *aṁśa*, which is the content of *sādhāraṇa*? He. (i.e., Bharata) answers, "their *aṁśas* are *ṣaḍja*, *madhyama* and *pañcama*. According to their nature, they are weak and *pañcama* is used as an alternative." There are seven *aṁśas* in *Ṣaḍja-madhyamā* (*jāti*). In this (*Jāti*) when *niṣāda* and *gāndhāra* (as full two *śruti* notes) are *aṁśas*, then *sādhāraṇa* (i.e., *antara ga* and *kākalī nī*) *cannot be used. They (i.e., the sādhāraṇa svaras)* are used in a special way only with *sa*, *ma* and *pa* (as *aṁśas*). The same is true of *Madhyamā*. That avoids two *śrutis*, and has five *aṁśas*. In the *Pañcamī*, *ṛṣabha* and *pañcama* are the *aṁśas*. ....In this there may be the use of *kākalī* and *antara* (only) with *pañcama* (i.e., as *aṁśa*). Hence it is said, that on account of debilitation, there is reversal in *Pañcamī*. Only debilitation is to be made. Hence, in the place of *gāndhāra*, which causes *ṣāḍava*, when there has to be a weak *antara* note, it should be made weaker still. Similarly, in the place of *niṣāda* causing *auḍuvita*, the use is of a weak *kākalī*, which has to be made weaker.[125]

Prose passage between verses 45-46 : *Svara jātis* are *śuddha* or pure and *vikṛta* or modified. The *Śuddhas* in the *ṣaḍjagrāma* are *Ṣāḍjī*, *Ārṣabhī*, *Dhaivatī* and *Niṣādinī*. In the *madhyama grāma* (they) are *Gāndhārī*, *Madhyamā* and *Pañcamī*. These are with complete (seven i.e., not deficient) notes, and their *aṁśa*, *graha*, *nyāsa* and *apanyāsa* are according to the *svara* with which the *jāti* was named.

The *Vikṛtās* are characterised by the distortion of one, two or many of these characteristics (the 10 *jāti lakṣaṇas*) except for the *nyāsa*, These (modified *jātis*) are known as *vikṛtā*. Of these (i.e., the *Śuddhās*), the rule about the *nyāsa* was, that it was to be in the *mandra* or lower octave, but as regards the *Vikṛtās* there was no such rule. The *Vikṛtās*, arising from mutual contact are eleven. Due to interaction (between the *jātis*) eleven (*jātis*) are caused. Namely-

Verse-46 : *Śuddhās* and *Vikṛtās* are indeed born of *samavāya* or collection (of the 10 *jāti lakṣaṇas* like *graha*, *nyāsa* etc.) Then again, the non-pure or the modified (arising out of mutual combination) are eleven.

Verse-47 : Thereafter, now, I shall speak here, in due order and with proper brevity of *jātis* which are caused (or arise) by the notes and *aṁśas* of these (the *śuddhā*) *jātis*.

Commentary : Now 'he' (Bharata) divides the *jātis*, i.e., '*svara-jātis*', or those named after *svaras*, which 'are pure, and (the others are) altered (*Vikṛtā*).' Their division into the *grāmas* is then mentioned. The *Śuddhas* are defined as '*Ṣāḍjī*, *Ārṣabhī*, *Dhaivatī* and *Niṣādinī* in *ṣaḍja grāma*; *Gāndhārī*, *Madhyamā*, *Pañcamī* in *madhyama grāma*'. There is no deficiency in the notes they use and have their own *svara*, *aṁśa*, *graha*, *nyāsa* and *apanyāsa*. The *Vikṛtās* do not have these characteristics. They are distinguished by the distortion of one, two or several of these characteristics, namely, *pūrṇa*, *graha*, *apanyāsa* etc., but excluding *nyāsa*. Thus there may be *ṣāḍava-vikṛtā*, *graha-vikṛtā*, *aṁśa-vikṛtā* and *vikṛtā* in all three, *graha*, *aṁśa* and *apanyāsa*.

Well, if this is the division of *graha* and *apanyāsa*, how is the division between *Śuddhā* and *Vikṛtā*. The answer is given in the text in the rule about *nyāsa* also. Amongst these *jātis* which are pure, the *nāmakārī nyāsa* (i.e., the *nyāsa svara* which gives the name to the *jāti*), which is *mandra* by rule is unregulated in the *Vikṛtās*. By describing the *nyāsa* and *antaramārga*.............(missing) by the shadow like form even though distorted (*vikṛtā*) that form is partly manifested.

The objection raised is, that, this describes the division of the seven (*jātis*), but eighteen have been listed. The answer is, that eleven are born

of contact; the distorted produce eleven through mutual contact. Thus, 'he' (Bharata) mentions an *āryā* (verse) to summarise this "*Śuddhā* and *Vikṛtā jātis* are born of combination (*samavāya*)." The etymology of *jāti* here is because they are born of the set of *śruti, svara, graha* etc., through combination. *Śuddhā* and *Vikṛtā,* this is the division. '*Eva*' shows that the *vikṛtatva* is of the *Śuddhās* alone. They are not any separate *jātis*. 'Then again', the *Śuddhas* cause the *Vikṛtās* and by them are caused the eleven. The word 'again' is for making a distinction (of the seven from the eleven). Only eleven, not more; '*Tu*' is for negation. Among them, separated from the others, they should be described by their names. They are not to be described as *Śuddhās*. Being derived from material substance an object is named after the cause (but they are not to be named like this).[126] 'Now this' for conjunction, connects with the continuing part of the causes. Thus the contact (*saṁsargā*) *jāti* of *ṣaḍja* and *madhyamā* is called *Ṣaḍja madhyamā*. Let others be *jātis*, i.e., to say in the *aṁśa, rāga, vibhāṣā, deśī, mārga* etc. There are eighteen *mārganyāsas* because they are able to create a notion of commonness on account of the continuity of the principal *antaramārga, nyāsa* etc. Others say that *jātis* are so called because they are born from the scheme belonging to *aṁśa, grāma* etc. [This is after reading *gata* for *śata*. Other wise it would be- from the hundred schemes of etc.] The commentator (*ṭīkākāra*) says that *jāti* is so called because it is the source of the birth of all the *rāga* etc.

One may ask, from which *Vikṛtā* does which *jāti* arise? With this question in mind and also wishing to explain more, the author affirms 'those which are born from them'. Those two being produced it is also produced. Or, it is produced in that, thus it may be either *pañacami tatpurūṣa* or *karmadhāraya* [127] (Another derivation where part of the sentence is missing). Among the notes, *graha, apanyāsa* etc, the proper form will be mentioned. Thus, by grasping the *svara* among the *aṁśa*, the *aṁśas* are obtained as a dividend, because of their prominence, they are mentioned separately. In the case of deficiencies consisting of *ṣāḍava* and *auḍuvika*,'he' says that 'he' would describe their mode and form in order, disregarding the list of names or content.

Prose passage between verses 47-48 : *Ṣadjamadhyamā* should be known as produced [*nivṛtta* should be *nirvṛtta*] from (the combination of the *jātis*) *Ṣādjī* and *Madhyamā*, *Ṣaḍjakaiśikī* from *Ṣāḍjī* and *Gāndhāri*; *Ṣadjodīcyvā* from *Gāndhārī*, *Ṣadjā* and *Dhaivatī*; *Gāndharodīcyavā* from *Ṣadjā*, *Gāndhārī*, *Madhyamā* and *Dhaivatī*; *Madhyamaodīcyavā* from *Dhaivatī*, *Pañcamī*, *Madhyamā* and *Gāndhārī*; *Raktagāndhārī* from *Gāndhārī*, *Madhyamā*, *Pañcamī* and *Niṣādavatī*; *Āndhrī* from *Gāndhārī* and *Ārṣabhī*; *Nandyantī* from *Pañcamī*, *Ārṣabhī* and *Gāndhāri*; *Karmāravī* from *Niṣādavatī*, *Ārṣabhī* and *Pañcamī*; *Gāndhārapañcamī* from *Pañcamī* and *Gāndhārī*; *Kaiśikī from omitting Dhaivatī* and *Ārṣabhī* (i.e., *Kaiśiki* is produced by the combination of the *Ṣāḍjī*, *Gāndhāri*, *Madhyamā*, *Pañcamī* and *Naiṣādī jātis*).

Verse-48 : These *jātis* should indeed be known as produced by mutual contact. (Even though) dependent on the *nāmasvaras* (*jātis*) of the two *grāmas*, they are endowed with distinct characteristics.

Verse-49 : Four *jātis* are known as always heptatonic by the Wise, four are known as hexatonic and ten are remembered as pentatonic.

Verse-50 : *Madhyamodīcyavā*, *Ṣaḍjakaiśikī*, *Karmāra-vī* as also *Gāndhārapañcamī* are with full (i.e., seven) notes.

Verse-51 : *Ṣāḍjī*, *Āndhrī*, *Nandayantī* and *Gāndhārodīcyavā*, these should be known as hexatonic. The pentatonic are ten.

Verse-52 : *Naiṣādī*, *Ārṣabhī*, *Dhaivatī*, *Ṣaḍjamadhyamā* and *Ṣaḍjodīcyavatī* these five (pentatonic) should be remembered as of the *ṣaḍja grāma*.

Verse-53 : *Gāndhārī*, *Rakta-gāndhārī*, *Madhyamā*, *Pañcamī* and *Kaiśikī*, these five are dependent on the *madhyama-grāma*.

Verse-54 : Those which are known as of seven notes (the heptatonic *jātis*) and those which are remembered as of six notes (hexatonic *jātis*) may sometimes be (rendered as) hexatonic and pentatonic (respectively).

Verse-55 : In the *ṣaḍja-grāma*, *Ṣaḍjakaiśikī* should be known as heptatonic. *Ṣāḍjī* even though hexatonic, should be understood as heptatonic in the context of *gāndhāra* (being the ruling *aṁśa* of this *jāti*)

Verse-56-57 : In the *madhyama-grāma*, *Kārmāravī*, *Gāndhārapañcamī* and *Madhyamodīcyavā* should be known as with full (seven) notes. And again, *Gāndhārodīcyavā*, *Āndhrī* and *Nandayantī* of the *madhyama-grāma* are known as hexatonic by the Wise. In this way are the *jātis* of the two *grāmas* known by the Wise.

Verse-58 : Hereafter (I) will speak of how to determine the *aṁśas* of these (*jātis*). The hexatonic form of *Ṣaḍjamadhyamā* is not desirable on the seventh (note, i.e., *niṣāda*) being its (ruling) *aṁśa*.

Verse-59 : In the same manner, it (the hexatonic form in *Ṣaḍjamadhyamā*) is not desirable on *gāndhāra* (being the *aṁśa*), due to the rule of *saṁvādyalopa*, i.e., the *saṁvādī* note cannot be omitted. (Because of this) the *ṣāḍava* form of *Gāndhārī*, *Raktagāndhārī* and *Kaiśikī* is not possible when there is *pañcama* (as the ruling *aṁśa*).

Verse-60 : In *Ṣaḍjā* with *gāndhāra* as *aṁśa*, the hexatonic rendering should be prevented. In the *Ṣaḍjodīcyavā*, on *dhaivata* being the *aṁśa* there is no *ṣāḍava* rendering.

Verse-61-63 : Because of the rule that the *saṁvādī* cannot be omitted, these (being the ruling *aṁśas*) prevent hexatonic rendering. In *Gāndhārī* and *Raktagāndhārī* when *ṣaḍja*, *madhyama*, *pañcama* and *niṣāda* (are the *aṁśas* then) there is no pentatonic rendering. In *Ṣaḍjamadhyamā*, two *aṁśas*, *gāndhāra* and *niṣāda*; *ṛṣabha* in *Pañcamī* and *dhaivata* in *Kaiśikī* (prevent *auḍuvita*). In this way these twelve (*aṁśas*) here always prevent the pentatonic rendering (of certain *jātis*).

Commentary : He (Bharata) mentions the derivations first. 'From *Ṣāḍjī* and *Madhyamā* etc.', 'excluding *Dhaivatī* and *Ārṣabhī*, ending with '*Kaiśikī*'. The first three are in *ṣaḍja grāma*. This is obvious from *ṣaḍja* being prefixed to them. Even if *graha* etc., are mixed, there may not be a confusion of *grāmas*. The *Kaiśika*, which is *grāma sādhāraṇa* is used there frequently. The rest is clear.

He (Bharata) concludes, 'Not mutually produced', i.e., produced mutually by contact. [128] Since it may be objected that the characteristics in *Ṣadja madhyamā* are separately notified, so 'he' says, 'with separate characteristics,' What is the use of that ? Answer : those *svaras* and the division of *graha* etc., are to be construed through their being relied upon,

the force of definition gives 'what belong to the two *grāmas*',[129] three in *ṣaḍja grāma* and eight in the others. Or, it may be so called because their origin is in the *jātis* of the two *grāmas* or, out of contact *saṁsargā*, mutually (these *Vikṛtā jātis*) being dependent on the *svaras* and named after them acquire separate characteristics and become derivative in relation to the *Śuddhās*, but parental in relation to the *jātis* born of *saṁsarga* [*jātyatvam* should be corrected to *janyatvam*].[130]

Now wishing to mention the division into *pūrṇa, ṣāḍava* and *auḍuvika* through the mode of deficiency (i.e., dropping of notes), 'he' describes the *pūrṇas* and then the rule by saying, there are 'four'. Thus, *pūrṇa jātis* are four '*Madhyamaodīcyavā*' etc. Then 'he' mentions the *ṣāḍavas, Ṣāḍjī etc.*

Apart from this, there remain only ten, consisting of five notes. So 'he' shows that, 'of the *pañcasvaras*,' ten are to be understood.

He (Bharata) describes the division of the *pañcasvaras*. '*Niṣādinī*, *Ārṣabhī* etc.' 'Dependent on the *ṣaḍja*' means dependent on the *ṣaḍja grāma*.

Now 'he' answers the enquiry about *madhyama-grāma*. 'Those which are of seven notes etc.' Those with seven notes are the four *Madhyamodīcyavā* etc, as per rule. Hence, they are never of less (i.e., than seven) notes. Those four beginning with *ṣaḍja* they becomes *ṣāḍava* and *auḍuva* etc.

Now 'he' describes the nature of *pūrṇas* and *ṣāḍavas* according to the nature of their *grāmas*. 'In the *ṣaḍja grāma* etc.' 'Through the addition of *gāndhāra*' i.e., to say, through the use of *gāndhāra* on account of its predominance as *aṁśa, Ṣāḍjī*, even though named on the *ṣaḍja* (and even though it consist of six notes) is to be regarded as *pūrṇa*.[131] *Niṣāda* makes them *ṣāḍava*. When *gāndhāra* is the *aṁśa* then *niṣāda* being its *saṁvādī* cannot be dropped and is in the sense of 'also'. '*Eva*' is to be construed after the word *pūrṇa*. The three *Kārmāravī* etc., are of *madhyama grāma* and of all full notes. *Gāndhārodīcyavā* etc., are three *ṣāḍavas*. They are sometimes *auḍuvika*[132]

'Assigning the *aṁśas*' That by which the *aṁśa* notes are determined. This note (is *aṁśa*) in this *jāti*. There are six *aṁśa* notes. This will be

discussed in the text on *mīlana* (?) That will be described later. In the reading *aṅga vikalpanam*', *vikalpana* means statement of the *aṅga*, i.e., *ṣāḍava* or *auḍuvika* form. With this *aṁśa* that (form *ṣāḍava* or *auḍuva*) does not exist. [133] 'In the seventh'- the meaning is that when *niṣāda* or *gāndhāra* is *aṁśa*, then six notes are not desired. The reason is, that, since the *saṁvādī* is not dropped, when there is *niṣāda* (as *aṁśa*), there will be no *ṣāḍava*, because it is the *saṁvādī* of *gāndhāra*.[134] Of these three, *Gāndhārī* etc., the hexatonic form is effected by the (dropping of) *ṛṣabha*. That (i.e., *ri*) is the *saṁvādī* of *pañcama* in *madhyama grāma*. When that (i.e., *pañcama*) is the *aṁśa*, then there is no *ṣāḍava*. [135] In *Ṣaḍjodīcyavā* with *dhaivata* as the (ruling) *aṁśa* there is no hexatonic rendering because it (*dha*) is (*saṁvādī*) with *ṛṣabha*. In *ṣaḍjagrāma* it (i.e., *ri*) is the *saṁvādī* of *dhaivata*.[136] He concludes together 'these seven' *ni*, *ga*, *pa*, *pa*, *pa*, *ga*, *dha*, these are the *aṁśa*. These (being the *aṁśas*) cause *aṣāḍava* successively in *Ṣaḍjamadhyamā* etc., and in *Ṣaḍjodīcyavā* etc.[137] Now,. 'he' speaks about the *aṁśas* which bar *auḍuvita*. In *Gāndhārī* and *Raktagāndhārī* it is the seventh (note) i.e., *niṣāda* (which prevents *auḍuvita*). Of *Ṣaḍjamadhyamā*, the two, *gāndhāra* and *niṣāda* being the (ruling) *aṁśas* there is no pentatonic rendering. He (Bharata) concludes 'thus there are twelve', (*aṁśas* which prevent *auḍuvita* of certain *jātis*)– eight [*sa*, *ma*, *pa*, *ni* each] in *Gāndhārī* and *Raktagāndhārī*[138], two [*ga*,*ni*] in *Ṣaḍjamadhyamā*, and two, i.e., in *Pañcamī* [*ṛṣabha*] and *Kaiśikī* [*dhaivata*]. Now, sometimes there is a reason for not dropping of the *aṁśa*, the (rule of) *saṁvādī*. In its absence such a description is given as the reason.

So much is the number (*asaṅkhyā* ?*).[139] There are sixty *aṁśas***.[140] There are nine *aṁśas* in the four *jātis* which are always *pūrṇa* (i.e., cannot be rendered either *ṣāḍava* or *auḍuva*). Since these are *aṣāḍava* (with nine *aṁśas*) there are (as remainder only) fifty-four (*aṁśas*). From these (i.e., out of these fifty-four), there are seven (*aṁśas* which cause *jātis* to be) *aṣāḍavas*. Thus, with four *pūrṇas* and *ṣāḍavas*, there are (remaining) forty-seven *aṁśas*.[141] Among the other fourteen (which are not *pūrṇa jātis*), four are not *auḍuvika*. In connection with them, twelve *aṁśas* will

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* '*asaṅkhyā*' could be a mistake for '*saṅkhyā*'.

** Later it is given as '*triṣaṣṭhī*'. *vide note 140.*

be mentioned. Thus, forty hundred (or hundred and forty ?).* *Vikṛtā Saṁsargajās* named after the notes have seven *aṁśas* and since (there are) *ṣāḍavas,* in all there are hundred and forty seven *aṁśas* in the two *grāmas*.[142] In practice, when we refer to melodies in the *ṣaḍja grāma* and *madhyama grāma*, then the two *grāmas* are merely names because it has been said that notes (themselves) become *grāmas* through *jātis* and *śrutis*. A *grāma* means a collection of notes consisting of specific (allocation) of *śrutis*, constituted by *mūrcchanās* and a collection of *jātis* which are special sets of *graha*, *aṁśa* etc., and notes which render them (*jātis*) *pūrṇa* or *apūrṇa* etc..

It is now mentioned that this** may happen in the popular (*laukika*) *grāma* and *rāga*[143] which emphsize the system of *svaras* consisting of *śrutis* appropriate to the particular *grāma*. If the predominance of *ṣaḍja* and *madhyama* is successively noticed and of particular *śrutis*, then there is no *auḍuvita* (?), but there should be no more of this digression. '*Tu*' is in the sense of giving a reason. Since twelve notes are to be avoided, hence when these notes are the dominant *aṁśas* in these jatis as *Gāndhārī* etc., then the *jātis* are never *auḍuvita*.[144]

Verses 64-65 : These (*jātis*) based on notes should never be made *auḍuvita*. But in the *jātis* the destruction (i.e., omission) of all notes is prescribed. However, *madhyama* is never to be made a destructible (i.e., which can be omitted) note. The *anāśī madhyama* is to be remembered as the most important of all notes. This is prescribed about *madhyama* in the law of *Gāndharva* and *Sāman*.

Cmmentary : Now is described the rule, for the sake of performance tending to be novel (*vaicitrya*). 'Of all the notes' - This has reference to the *jātis*. Thus, in some *jāti*, some note is held to be dropped. Although *dhaivata* and *pañcama* are not dropped in *ṣaḍja* and *madhyama grāmas* respectively, even so they may be dropped in another *grāma*. Therefore, except *madhyama* all the notes are dispensable but *madhyama* is never dispensable. Others do not accept the opinion of Viśākhilacarya that *dhaivata* and *pañcama* are indispensable according to the *grāma* division. They argue that the Sage regards only *madhyama* as indispensable.[145]

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* '*catvāriṁśacchatam*', '*saptacatvāriṁśacchatam*' properly mean 40,00 and 4700 respectively.

** 'This' apparently refers to the suggestion in the last para where *grāmas* are reduced to *svaras*.

Utpaladeva says that, when the characteristics of *jāti* are to be mentioned, *madhyama* is nowhere said to be dropped. Since *madhyama* is not to be dropped, where is the point in negating it since the positive formulation (that *ma* can be dropped, this) does not exist. If it is said that all notes are dispensable, this is a general formula (applying to *madhyama* also by implication). Even that has no relevance, because,in the *jātis,* the dropping of notes is according to fixed rules. Hence the idea is, that when the *rāgas* are performed as *grāma-rāgas*, then for the sake of variety all the six notes can be dropped by the technique of *ṣādava* and *auḍuva* in the different *jātis* (from which arise the *grāma rāgas*), according to *grāma* division and according to one's intelligence. But *madhyama* is never to be dropped. Hence the peculiarity and variety of *grāma rāga* is indicated here. Now the reason (for being indispensable). 'Of all notes' - *madhyama* holds by its nature a position of equilibrium. *Madhyama* has two meanings, one, the name and, the other, the meaning. *Svara* is the standard by which the order of high and low is fixed among the notes. 'Almost as in *gāndharva*'. By this '*gāndharva kalpa*' is meant what is nearly *gāndharva śāstra*, but also all forms where the extent of *gāndharva* almost reaches the *grāma rāgas*; this injunction, however, clearly indicates that in *bhāṣā*, *deśī*, *mārga* etc., *madhyama* is a dispensable note. 'Has been prescribed' because of being auspicious. Mātṛgupta says "In all embodied beings the goddess of *vāk* proceeds just from the middle or *madhyama.* For the sake of auspiciousness, its preëminence should be at the beginning of pure (*caukṣa*) *ṣāḍava.*" 'In the *Sāman* also.' There also it is used just regularly. As has been said by the sage Nārada, –

"That which is the first (note) of *Sāman* singers is the note *madhyama.*"[146] Others read "is the *madhyama* of the flute." Others say that the singular is used here for a species. Hence all the seven notes of the middle *kaṇṭhasthāna* are indispensable, because all the notes are produced there. The *tāra* and *mandra* notes may be difficult to use because of the influence of bile and phlegm on the head and chest.

Text : Ten characteristics of *jātis* -

Verse-66 : (These are) *graha* and *aṁśa*, *tāra* and *mandra*, as also *nyāsa* and *apanyāsa*, *alpatva* and *bahutva* and also *ṣāḍavita* and *auḍuvita*.

Now the *grahas* -

Verse-67 : The *grahas* of the *jātis* are known as similar to *aṁśas*, by which the song commences, that is *aṁśa* or alternatively the *graha*.

Now *aṁśa* there -

Verse-68 : *Aṁśa* (is that note in the musical composition) in which lies the charm of the *rāga* and from which the charm proceeds. It determines the *mandra* and *tāra* octaves and it is the most prolific note.

(Variant reading - It is found prolifically in the combination of many notes. The others which are strong are the *saṁvādī and anuvādī also*).

Verse-69 : That which is the determinant of *graha*, *apanyāsa*, *vinyāsa* and *saṁnyāsa* and *nyāsa*, that which is repeated and followed, that is *aṁśa* marked by ten characteristics. The movement in the higher octave is up to five notes.

Verse-70 : The movement in the higher octave here (in the *jātis*) should be known as up to the fourth *svara* or note from the *aṁśa* (note). Or up to the fifth note, beyond which it is not desirable.

Then again, the Wise should also count the omitted note in this rule of the higher octave. The movement in the lower octave is of three types. (It is) up to *aṁśa* (note), up to the *nyāsa* and up to the *apanyāsa* - The (movement in the) lower octave is not beyond the *aṁśa* and two of the *nyāsa* (i.e., up to the *nyāsa* note and also one more note beyond the *nyāsa*).

Verse-71 : (For instance) If *gāndhāra* is named as the *nyāsa*, then (the *avaroha* movement here would be) up to *ṛṣabha*.

Verses-66-71 :

Commentary : Well, it has been said 'in the *jātis*'. What then is this *jāti* ? The answer is *svaras* themselves when they have a distinct arrangement and when they produce musical enjoyment (*rakti*) and also invisible good (*adṛṣṭa*) in the other world and visible here, then they are called *jāti*. What is this order or arrangement (*sanniveśa*) ? So it is said the characteristics of *jāti* are ten, '*graha* and *aṁśa*.' The dual here, suggests that often as a rule *aṁśa* alone is to be *graha*. '*Tāra*, *mandra* notes'. Mutual relativity is shown here.

'*Ṣāḍava* and *auḍuvita*' - this is where they take place (i.e., in *jātis*). This character is not universal. He (Bharata) shows this by 'thus'. They (referring to *ṣāḍava* and *auḍuvita*) have the meaning of arising in the manner indicated. The other eight are without exception. Thus without the first and the middle *bhāvas*,* .... how can there be an order? Hence *graha*, *apanyāsa* and *nyāsa*. Musical appreciation or *rakti* cannot be plausible in terms of the relationship of primary and secondary. Hence *aṁśa* is predominant and its *saṁvādī* is like its minister. Its *saṁvādī*** .... (muchness) of that is in relation to rarity of usage. The rarity of the notes belongs to them when they are dropped on account of *vibhāva* etc. In the mere notes of the middle *saptaka* prescribed in the indication of the *mūrcchanā* being used monotonously there is no inner enjoyment (*rakti*).[147] Hence, the use of *tāra* and *mandra*. And hence, the eight features are universal. Where some note is dropped in the *jāti*, this dropping is another characteristic.

Thus the ten having been determined, (the text) goes on to characterise *graha* (literally the second half of the sentence does not construe). 'But the *grahas*', 'of all the *jātis*', *grahas* are connected with them. Together like *aṁśa* they become sixty-three. What is this *graha* ? The text answers-- It is another name for that (for *aṁśa* apparently). How ? The answer is 'that, by which the song is to begin.' That by which the performance of the *jāti* is taken on, that is *graha*. Hence, it is another name for *aṁśa* when conjoined with another property. He says that 'constructed by *graha*' By the property of *graha*, thus constructed, it is made as if of two natures. It becomes *graha*, not simply by this predominance. *Graha* is produced by that capacity. Then why has it been said so explicity. So 'he' says 'constructed by *graha*'. Sometimes *aṁśa* does not become *graha*. For example, such is *pañcama* in *Nandayantī*, *gāndhāra* is its *graha*. Hence graha must be mentioned separately.[148] It is not that this principle, here, has many illustrations (i.e., in *jāti gāna*). In the music as actually practiced (*lakṣye*) they generally tend to be one, however, there is a purpose for giving a separate definition for *graha*. In *grāma-rāgas* etc., the recognition of the *grahatva* (of a note) apart from the *aṁśa* is,

* "*Prathama - madhyamānyapi bhāvānna vinā*". The text is obscure. In fact, it does not construe.

** Text obscure and defective

(not?) possible.* For example, when the form (i.e., composition) is sung in *Mālava-Kaiśika*, all of them (all these forms) do not have *ṣaḍja* as *graha* regularly.[149] Similarly one should construe elsewhere.

The text describes *aṁśa*. 'In which the *rāga* occurs'. Which being present, *rāga* or *rakti* (i.e., charm) arises and (because of which) the *jātis* receive their form, just as, when the head is there, a person may be recognised. Thus, it is, that *svara* (on which the *jāti* is based and) which is used much. 'From which', here the *pañcamī* is used owing to omission of *lyap*. It has been said that where *saṁvādī* and *anuvādī* are sounded with emphasis, such as a note in the lower octave, there, the *saṁvādī* and the *anuvādī* function like *aṁśa* even without being *aṁśa*. (A) doubt (arises). Will not then *jāti* be from the *vivādis* ? On that account, for considering the limit in the *tāra sthāna*, 'he' will describe the positions in *tāra* and *mandra* from the *pañcama* etc.[150] That which occurs frequently compared to all other notes in the whole song (i.e., *aṁśa*),[151] that which itself determines the five forms of *graha* etc., or its *saṁvādī*, *anuvādī* forms, but never a *vivādī*.[152] *Graha* etc., are the content to be determined by that (i.e., *aṁśa* determines *graha* etc.). That which colours other notes even as it ceases, just as one may cover what has its face turned the other way.[153] That *aṁśa*, being the principal, has 'ten characteristics'. All these characteristics together suffice to produce the character of *aṁśa*.[154] Hence, the first characteristic has been mentioned separately from that *aṁśa*.

Now, 'he' describes the *tāra* "the movement of the *tāra* is up to five notes". Objection, if the rule is, that one has to ascend from the *aṁśa svara* along the order of ascent (*āroha krama*) as far as the fifth from that, then it will greatly contradict practice (*lakṣya virodha*). For example, in *Ṣāḍjī*, from the *ṣaḍja aṁśa*, one would need to ascend upto the fifth from that very note. So it is seen in practice in *Sāḍjī* .... *dha dha ni sa ni dha pa ni dha pa*, thus. In *Ārṣabhī* the ascent would be upto *dhaivata*. But, it is seen upto *niṣāda*, not *dha, ri, ni, ma, ga, ma*. In *Niṣādavatī*, *āroha* is seen upto the *pañcama* - *pa, pa, ri, ga* thus.

* *cf. Parimal ed.*

Similarly, it has to be thus considered in other places also. Hence, this is not the proper explanation. What would it be then ? Listen. We have already gathered that the *aṁśa* is to be produced by *mūrcchanā* from the *madhyama saptaka*. From this, it follows, that all the notes in that (*madhya*) *saptaka* are to be used, disregarding (here such) considerations (as) of *tāra* and *mandra*. With respect as to how many notes within the octave produce worldly and other worldly good, what is formulated, is, only the limits of the notes vibrating in the head and heart (*śirasyaurasyas-varaniṣṭhā*).[155]

Objection : When there is already the middle *saptaka*, should all the notes of the *tāra saptaka* be used after that ? The answer is, not always. If *ṣaḍja* is the *aṁśa*, then the *tāra saptaka* should be upto *ri, ga, ma (pa)*, if one is capable of doing so (i.e., stretching the voice so high). But even if one is capable, one should not go beyond that. But taking a lower note, too, is not an error. This is shown by the word *para*. When *ṛṣabha* is the *aṁśa*, the notes are to be taken upto *dhaivata* (from) the *ṛṣabha* of the *tāra* saptaka. When *gāndhāra* is the *aṁśa* then the seven notes are to be taken ending with *niṣāda*. In *madhyama, pañcama, dhaivata, niṣāda*, in these (being the *aṁśa*) the notes are to be taken with *niṣāda* at the end. In these five *aṁśas*, the whole of the *tāra saptaka* is to be taken. If the capacity (range of the voice) is medium, [*madhyamaḥ* is possibly *madhyamā*] then the *āroha* is only upto four notes. But in the *Nandayantī*, the extreme limit (is reached) in the *tāra*. It is explained there thus, that "the movement in the *tāra saptaka* never goes beyond (*tāra*) *ṣaḍja*". Hence, it is not correct to explain, as others have done, that the text 'upto the fourth note' refers to *Nandayantī*[156] The *kārikā* '*aṁśāttāragatim vidyāt*' has this meaning. It says that, when the middle *saptaka* is the source of the *mūrcchanā*, then depending on the *aṁśa*, the movement in the *tāra* or *āroha* is to be upto the note in the *tāra saptaka*, not beyond it. *Aṁśa* has been earlier defined as the leader of the *tāra* and *mandra*. This has not been properly considered by those commentators. In *ṛṣabha* and *gāndhāra*, *dhaivata* and *niṣāda* are not to be employed, since they lack *rakti*, they cannot be *svaras*.[157] It is not correct to say, that if one does not (go upto *tāra dha* and *ni*), one does not have the power (to stretch the voice so high).

As to what others have explained - from the *aṁśa svara* four or five notes of the *tāra saptaka* are to be used, for example, when *ṣadja* is *aṁśa*, *sa, ri, ga, ma, pa;* in *ṛṣabha ri, ga, ma, pa, dha*; in *gāndhāra - ga, ma, pa, dha, ni*; in *madhyama ga, ma, pa, dha, ni*, and similarly in *pañcama*, *dhaivata* and *niṣāda*. It is these that are established by practice (*lakṣya*). Thus in *Niṣādavatī*, where *niṣāda* is *aṁśa*, *tāra ṣadja* is seen through the *aṁśa* as the means. It is unnecessary to say more. The explanation as given brings out the *lakṣaṇa* and should be respected.

'*Nātaḥparamiti*', one is free to stop earlier in the *tāra saptaka*. '*Iheti*', the idea is, that, this is with respect to the *jātis*. This idea does not hold about *grāma-rāgas* etc. '*Budhairiti*', 'he' is saying, that, those who regard a note as due to be omitted, they still have to count the omitted note. Thus Viśākhilācārya "The *nāśī svara* is counted in the *tāra vidhi*".[158] *Tāra* means that which causes the voice to cross forcefully.

Now 'he' mentions the *mandra*. '*Tridhā mandragatiriti*'.[158a] The root *mad* has the sense of rejoicing. *Mandra* is delightful (*lalita*) because it is low (*namra* i.e., bends down). That (note) which is the *aṁśa svara* in the *madhya saptaka*, upto that (very note) in the *mandra saptaka* should be taken, or upto the *nyāsa svara*, or beyond that, meaning the note that is beyond the *nyāsa svara*. The use of *para* shows the admissibility of one lower note being taken. This gives a certain latitude.

Objection : In that case, how can *dhaivata* be the limit of the *mandra* in *Ṣāḍjī* ? Why should not the limit be upto (*mandra*) *ṣaḍja*?

(The answer is, that) while it is admissible to use the full *mandra saptaka* upto *ṣaḍja*, one may optionally go (only) upto *dhaivata*. That *ṣaḍja*, which is *graha* and *nyāsa* (in *Ṣāḍjī*), is used from the *mandra* to the *madhya* (to the *tāra*- this is missing in the text). The rule which speaks of *mandra* does not mean that *tāra* (*sa*) is excluded, because in *Ṣāḍjī*, *ṣaḍja* is heard in all three octaves*. They read this *Kārikā* there– *mandrastvaṁśātparo nāstīti*. Thus, in the *Niṣādavatī*, where *niṣāda* is the *aṁśa* and *graha svara* in the *madhya saptaka*, the range is not seen upto *mandra niṣāda* only, but upto the *nyāsa svara*. (Infact, here) there are two limits in the *mandra*, upto *nyāsa* and the note beyond the *nyāsa*. Now the

* The printed text is ambiguous.

illustration and the *lakṣya* corresponding to it. The rule is that in the *lakṣaṇa* of *gāndhāra* (as *nyāsa*), the *mandra* is reached by being (one note) beyond the *nyāsa*. So why repeat? There is reason which will be mentioned later on. 'The *ṛṣabha* may be omitted in the *mandra*'. So 'he' shows that this option is with respect to the limitations laid down.

Objection, the Sage puts forward statements as indications, then why this mention of *gāndharva* (possibly *gāndhāra*)?

But this has already been said before, so there is no harm.

Now there are twenty one *nyāsas. Nyāsa* is the concluding note of an *aṅga* (a specific unit or division of the melodic composition). In the same way, *apanyāsa* is (used) in the middle of an *aṅga* (i.e., on semi-completion). There are fifty-six *nyāsas.* Namely--

Verse-72 : *Nyāsa* is (to be used) on the completion of an *aṅga* and they are twenty-one in number. The *apanyāsas* are fifty-six in number and they are used in the middle of an *aṅga.*

***Sannyāsa* and *vinyāsa* are also in the middle of an *aṅga* only. Since they are not fixed, they are prolific.**

Verse-73 : Thus the *nyāsa* note was used in the middle of the first *vidārī* (a sub-division of the melodic structure). Having avoided the *vivādī*, one may speak of *sannyāsa.* Since anywhere it has been kept (*vinyāsāt*) at the conclusion of a *pada*, it is called *vinyāsa.*

The reduction (*alpatva*) of notes is effected by *laṅghana* (gliding over a note so as to leave it unemphasized) and by *anabhyāsa* (avoiding its repetition). Thus, there is non-repetition of notes which are used within the *antaramārga* [i.e., the *calan*] of a *gīta* or melodic structure, and of those which are responsible for its hexatonic or pentatonic rendering and which are not *aṁśas.* (As desired) in each *jāti*, due to *laṅghana* (gliding) and *anabhyāsa* (non-repetition) there is *alpatva* (reduction) or *bahutva* (amplification).

Thus --

Verse-74 : In the *alpatva* and *bahutva*, the strength and weakness should be ascertained by the notes of the (specific) *jātis*. This *alpatva* of the *jāti* is always of two types.

Verse-75 : Those which express the identity of the *jātis* are, the strong notes (*balasthāna*) manifest in the movement (of notes) in the *aṁśa*, in the *alpatva* which manifests itself in the weak (notes), *nyāsa* and *antaramārga* [the typical movement or expression of a *jāti*].

Commentary : Now 'he' mentions the number of *nyāsas* and their *lakṣaṇas*. 'There are twenty-one *nyāsas*', two in *Ṣadjamadhyamā*, three in *Kaiśikī* and sixteen in the rest. *Nyāsa* is derived thus, that which is used in the performance, so that when the body of the *jāti* has to be completed, it is the note where this completion is done [i.e., it is the concluding note of a *jāti* composition].

Now what is the difference between *nyāsa* and *apanyāsa* ? *Nyāsa* is at the end of the *aṅga*, while *apanyāsa* is in its middle, that is, it is a subsidiary ending or *avāntarasamāpti*. Thus, Dattilācārya says *vidārī* is in the middle. Thus, in the *ṣaḍjagrāma*, there are seven *apanyāsas* of the *Ṣaḍjamadhyamā*. In the *Ṣaḍjodīcyavā*, there are two. Of the five, there are three for each, thus there are twenty-four. The rest are in the *madhyama grāma*. This very nature of *apanyāsa* is described in the *anuṣṭup* called *vitānavṛtta*. Thus- 'There are twenty-one *nyāsas* in the *aṅga-samāpti* and there are fifty-six *apanyāsas* in *aṅgamadhya*.'

Now, although it had not been named earlier, still as presupposed in the definition of *aṁśa*, 'he' defines incidentally- '*Sannyāsa* and *vinyāsa* are within *aṁśa*'. It means that they are within the *vidārī*. As to what is the number of these irregulars, the text says 'they are many, because of irregularity.' The meaning is, like *nyāsa* and *apanyāsa*, there is a rule for their employment in each *jāti*. Now 'he' describes the *sannyāsa*. '*Tatra prathama vidāri madhye* .... so' *bhidhātavyaḥ*'. It is a note, which, not being the *vivādī* of the *aṁśa* is used at the end of the first *vidārī*. Such a note is *sannyāsa*. Being the *nyāsa*, that is near (*samīpabhūta*, i.e., *samipabhūto nyāsaḥ sanyāsaḥ* - such a meaning is suggested). '*Kṛtvā padāvasāne*........ *vinyāsaḥ*'. If a note is the *saṁvādī* or *anuvādī* of the *aṁśa* occasionally [*kvāpi*, not *kāpi*] and is placed at the end of the *pada* which has the form of the *vidārī* (*vidāribhāvarūpasyapadasya*) that is *vinyāsa*.

Thus having defined the two, *sannyāsa* and *vinyāsa*, 'he' defines the *alpatva*, which belongs to the context of *aṁśa*. He does it by a 'two fold'

division. *Laṅghana* means proceeding to another note while touching but not resting. In this, the note becomes important for itself............... It is wrong to say that *laṅghana* is slight avoidance (*āvarjanam* = *iṣatvarjanam*). In that case, while speaking of *alpatva*, there would be no separate *alpatva* on account of the rule of *ṣāḍava* and *auḍuvita*. In the *Nandayantī*, *ṛṣabha* is *saṁvādī* of the *aṁśa pañcama* and hence is not fit for *laṅghana*, as the *saṁvādī* should not be omitted. Since there is objection in rendering it hexatonic and pentatonic in this way, i.e., by omission of *saṁvādī*, hence 'he' divides *alpatva* into *laṅghana* and *abhyāsa*.[158b] '*Tatra ṣāḍavauḍavita kāraṇāmiti*'. In the *pūrṇāvasthā* (i.e., in the heptatonic rendering of the *jāti*), the *lopya svara* (is not) totally omitted, (but in fact) there that note is frequently glided over (*laṅghana*). Occasionally, there is also non-repetition or *anabhyāsa*. *Anabhyāsa*, is used with those notes which are not *paryāyāṁśa* such as *niṣāda* and *ṛṣabha* in the *Ṣāḍjī*, when they are used in the *antaramārga*. Sometimes in the melody, there is also *laṅghana* of them, excepting the position of *graha* and *saṁvādī*.[159] '*Antaramārgaṇasya (mārgasya)*'. '*Yathājātīti*' (this is not in the present text). Sometimes a note, though not *aṁśa*, is still not *alpa*. Thus in the *Kārmāravī*, *gāndhāra* is much used in the *antaramārga* in harmony with all the notes (*sarvasvarasaṅgati*). This will be mentioned later in the text '*gāndhāra especially moves every where*'. Now 'he' mentions *bahutva* and defines it by saying that, *alpa* is that which is weak (*abala*) and in contrast, the strong note is frequent (*bahutva*) as may be understood by implication. Hence, it is, said '*Jātisvaraistu........caitad*'. (*Verse-74*). The meaning is, that, like the *alpatva* belonging to the *jāti*, the *bahutva* also, is two-fold, and that is shown by the notes of the *jāti* (*jātisvara*). That is to say, by the alternate *aṁśas* (*paryāyāṁśas*) and notes which are not *saṁvādis*. Thus, *bahutva* is two-fold, due to *alaṅghana* (non-skipping) and *abhyāsa* (repetition). Thus, showing the use of *alpatva* and *bahutva*, 'he' goes on to say '*sañcārāṁśa.......... vyaktikārakaḥ*' (verse-75). That, which is the *aṁśa* by *sañcāra* i.e., by *paryāya* or alternation has its sphere of application in certain *jātis*, of which the *nyāsa* along with the *antaramārga* reveals its (i.e., the *jātis*') nature. Not otherwise. That is where lies its real use. '*Alapatva iti*'. The *alpatva* operates on notes which are to be omitted (*lopya*) and on non-*aṁśa* (*anaṁśa*), and in the *jātis* weakened

by such notes, (i.e., which have many *anamśas* or permit omission of notes) sounds the *alpatva*, not otherwise. '*Anye*' (not in the printed text). Others explain this verse as the definition of *antarmārga*. They believe, that the form or nature of the *antaramārga* cannot be properly delineated without *alptva* and *bahutva*. Considering this as the intention they expound this verse as defining the *antaramārga*. How? Because *antaramārga* manifests the *jātis*. It is characterised by its dependence upon *alpatva* and *bahutva*. When the *anuvādī svara* is used and when the *aṁśa svara* is predominant in a selective group of notes (*dala*) and when the *saṁvādī* notes are forceful, then, on account of the *alpatva*.........by skipping over the notes which are weak, that which makes a *nyāsa*, that is *antaramārga*.[160a] Others declare the meaning of the verse thus - this *jāti* is inherently weak, this *jāti* strong. Such (a distinction) may be understood from the *nyāsa* and *antaramārga* in which is inherent the *bahutva* which is made to operate on alternate *aṁśas* (*paryāyāṁśas*).

The hexatonic rendering is constituted by six notes. This (hexatonic or pentatonic rendering) is of fourteen types. Thus, by the aforesaid, the *aṁśas* specified in the *jātis* (i.e., the *aṁśas* which permit hexatonic rendering) are forty-seven.

Verse-76 : Five notes constitute *auḍuvita* or pentatonic rendering, and should be known as ten-fold by the expert performers. The aforesaid characteristic of this has been said to be of thirty types (i.e., there are a total of thirty *aṁśas* which when used, permit pentatonic rendering).

Verse-77 : The rendering (of melodies) is, of six notes or hexatonic and also of five notes or pentatonic. The rendering (of a melody) can also be with four notes as indeed in the *avakṛṣṭā dhruvās* here.

Commentary : Although *ṣāḍava* has been mentioned before, 'he' speaks of it again to allay the contradiction arising from the listing of the ten characteristics '*ṣāḍava* consists of six notes'. There are fourteen ways of the *jātis*.[161] There are fourteen prescriptions of the *jātis*. Four being always *pūrna*, they are not counted. 'Of forty-seven types (*prakāra*)'. There are a total number of sixty-three *aṁśas*, which are not dropped. There are seven exceptions. So 'he' says '*jātyaṁśa-prakāramiti*'. In the

jātis there are certain *aṁśa svaras*. They have a certain form (*prakāra*) which is by the transgression of the notes or *apavāda vidhi*, which has been mentioned. Then *auḍuva* is mentioned, consisting of five notes and of ten types. In all the ten *jātis*, there are thirty *prakāras* of the sixty-three, four are *nitya-sampūrṇa*, and hence their nine *aṁśas* are dropped. Four are *nitya-ṣāḍava*. Their twelve are dropped. Thus, forty-two remain. Here twelve are to be taken and thus thirty remain. Hence, it is said, that the definition has been mentioned before.[162]

Now, apart from this, there is something in the *dhruvās*, by saying which, it is denied in the *gāndharva* 'Verse-77'. (Next two lines are incomplete, and hence not clear). In *gāndharva*, it is necessary. In the *dhruvā-gāna* used in the *nāṭya*, even four notes are used.[163] It is of three types. This is shown by the use of the word also. Where ? In the *avakṛṣṭā dhruvās*, i.e., in these which have many long syllables and are used in *karuṇa* (*rasa*).

Verse-78 : All the *jātis* of the two *grāmas* should always be known to have (a total of) sixty-three *aṁśas*. And in the same way their *grahas* too. Now I will speak of the *aṁśas* and *grahas*. There (in the *jātis*) -

Verse-79 : *Pañcama* is the *aṁśa* as also the *graha* of *Madhyamodīcyavā*, *Nandayantī* as also *Gāndhārapañcamī*.

Verse-80 : *Dhaivata* and *ṛṣabha* should be known as the *aṁśas* of *Dhaivatī*. *Pañcama* and *ṛṣabha* should be known as the *graha* and *aṁśa* of *Pañcamī*.

Verse-81 : *Ṣaḍja* and *madhyama* should be known as the *graha* and *aṁśa* of *Gāndhārodīcyavā*. *Dhaivata*, *ṛṣabha* and *niṣāda* of *Ārsabhī*.

Verse-82 : *Gāndhāra*, *niṣāda* and *ṛṣabha*, these three are known as the *grahas* and *aṁśas* of *Niṣādinī*.

Verse-83 : *Ṣaḍja*, *pañcama* and *gandhāra*, these three only should be known as the *aṁśas* and *grahas* of *Ṣaḍjakaiśikī*.

Verse-84 : *Ṣaḍja*, and *madhyama*, *niṣāda* as well as *dhaivata* are known as the *grahas* and *aṁśas* of the *jāti Ṣaḍjodīcyavatī*.

Verse-85 : *Pañcama*, *ṛṣabha*, *niṣāda* and *dhaivata* have been declared by the Wise as the *aṁśas* and *grahas* of *Kārmāravī*.

Verse-86 : *Gāndhāra, ṛṣabha, pañcama* and *niṣāda* these four are the *aṁśas* and *grahas* of *Āndhrī*.

Verse-87 : *Ṣaḍja, ṛṣabha, madhyama, pañcama* along with *dhaivata* should be known as the *grahas* and *aṁśas* of *Madhyamā*.

Verse-88 : *Niṣāda, ṣaḍja, gāndhāra, madhyama* as well as *pañcama* should be known as the *grahas* and *aṁśas* of *Gāndhārī* and *Raktagāndhārī*.

Verse 89 : *Ṣāḍjī* has its *grahas* and *aṁśas* through (or by) *dhaivata, gāndhāra, ṣaḍja, madhyama* and *pañcama*, It is distorted by the combination of (different) notes [i.e., if *saṁvādī* or *vivādī* is made the *graha* then it is distorted].

Verse-90 : Leaving aside *ṛṣabha*, all the six notes should be remembered as the *grahas* and *aṁśas* of *Kaiśikī*. *Ṣaḍjamadhyamā* should be known as having all seven notes as *grahas* and *aṁśas*.

Verse-91 : These sixty-three should be known as the *aṁśas* of all the *jātis*. The *grahas* of these are always to be the same as the *aṁśas*.

Commentary : Now 'he' mentions the division (of *aṁśas*) for each *jāti* in order to describe the number of the *grahas* and *aṁśas*, 'verse-78'.

Since the (total) number (of *aṁśas*) is to be reckoned, having disregarded the order of the *grāma* division (of *jātis*) 'he' begins by mentioning the one *aṁśa* (*jātis*) upto seven *aṁśa* (*jātis*). '*Madhyamodīcyavā*' etc. Now three (*jātis*) having one *aṁśa* each. Three (*jātis*) have two (*aṁśas* each). Three (*jātis*) have three (*aṁśas* each). Three (*jātis*) have four (*aṁśas* each). Four (*jātis*) have seven (*aṁśas*). Thus (a total of) sixty-three (*aṁśas*). Only that which is *aṁśa* may alone be *graha*. In *Nandayantī* too, the *aṁśa* note (*pa*) is the *graha* (also) However, an alternative (opinion) is admitted, *gāndhāra* too, on account of its characteristcs as *graha* may be seen (acting as *graha*).[164] The Sage has affirmed the *grahatva* of the *aṁśa*, hence it is predominant. When some other note, *saṁvādī* or *vivādī* etc., is made the *graha*, then they are deformed (*vikṛta*). So 'he' says, they are deformed or *vikṛta* on account of combination of notes, But this deformation of the initial note (*grahavikāra*) exists for all the *jātis*.

Verse-92 : The classification of all the *jātis* is in groups of three *jātis* each (for the purpose of reckoning the total aggregate of *aṁśas*). The Wise know these to be seven groups, with the (*aṁśa*) notes increasing successively (one by one).

Verse-93 : (These groups should be of) one (*aṁśa*) note (*jāti* group), two (*aṁśa*) notes (*jāti* group), (group of) three (*aṁśa*) note (*jātis*), four (*aṁśa*) note (*jātis*), four (*jātis*) of five (*aṁśa*) notes (each), one (*jāti*) each with six and seven (*aṁśa*) notes.

Commentary : Now the division of the *jātyaṁśas* which are more than forty-seven is declared to merit a close examination, and hence 'he' summarises the principal classification of number of all the *jātis*. The collection is of three *jātis*. On what principle are the collections to be made ? The answer is, that, they are to be made on the basis of the increasing number of the *aṁśa svaras*. Thus, the number of the *aṁśas* is the basis on which the different classes or *gaṇas* of *jātis* are to be made. The number of *aṁśas* vary from one to seven.

Objection. If there are to be seven *gaṇas*, each of three *jātis*, then there will be twenty-one *jātis*. But that is not so, since only eighteen *jātis* have been mentioned by Brahmā.

The answer is, that, there, is a rule about making an exception of the number three in the *gaṇas*. Thus there are four *gaṇas* having three *jātis* each. Thus, we get twelve *jātis*. In these, the *aṁśas* range from one to four. Now, the exception is, that there is a *gaṇa* of four *jātis* when the *aṁśas* are five. This gives sixteen *jātis*. When the *aṁśas* are six or seven, the *gaṇas* contain only one *jāti* each.[165] Each one *jāti* is called a *gaṇa* because of the rule of *vyapadeśivadbhāva*.[166] Thus, there are eighteen *jātis* based on the number of *aṁśa svāras*. There are sixty-three *aṁśas*. They are the *grahas* also.

Verse-94 : The composition of the *grahas* and *aṁśas* of these (*jātis*) has been mentioned by me. Now, I will again speak (of these *jātis*) with the combination of their (the *jātis*) *nyāsa* and *apanyāsa*.

Verse-95 : Excluding the (notes) *niṣāda* and *ṛṣabha*, *Ṣāḍjī* should have five *aṁśas*. *Gāndhāra* as well as *pañcama* should be the *apanyāsas* here.

Verse-96 : The *nyāsa* here (in *Ṣāḍjī*) should be *ṣaḍja* and the seventh (note, i.e. *niṣāda*) may be omitted (in the hexatonic rendering). The *sañcāra* or movement (in the *antaramārga* of this *jāti*) is between *ṣaḍja* and *gāndhāra*, and between *ṣaḍja* and *dhaivata*.

Verse-97 : In the hexatonic rendering (of this *jāti*), *niṣāda* and *ṛṣabha* should be made weak (*alpau*). *Gāndhāra*, indeed, should be made prolific here (in this *jāti*) by the Performers.

Verse-98 : In *Ārṣabhī* (*Jāti*) the *aṁśas* are *ṛṣabha*, *niṣāda* as well as *dhaivata*. These are only the *apanyāsas* and *ṛṣabha* is to be remembered as the *nyāsa*. Here, it (this *jāti*) is rendered hexatonic by omitting *ṣaḍja* and *pañcama* respectively.

Verse-99 : In *Dhaivatī* (*jāti*), the *nyāsa* is *dhaivata*, the *aṁśas* are *ṛṣabha* and *dhaivata*. The *apanyāsas* here are *dhaivata*, *ṛṣabha* and *madhyama*.

Verse-100 : The petatonic form is rendered by omitting *ṣaḍja* and *pañcama*. The hexatonic rendering is declared to be without *pañcama*.

Verse-101 : (However when this *jāti* is heptatonic or *pūrṇa* then) *ṣaḍja* and *pañcama* should be used only in the ascent, although they were otherwise notes on which *laṅghana* applied. *Niṣāda* and *ṛṣabha* (being *aṁśas*) are strong notes as also *gāndhāra*.

Verse-102 : In *Niṣādinī*, *niṣāda* is the *aṁśa* along with *gāndhāra* as well as *ṛṣabha*. These are only the *apanyāsas* and the seventh (note) or *niṣāda* is the *nyāsa* here.

Verse-103 : Its hexatonic and pentatonic rendering shall be done in the same way as *Dhaivatī* (*jāti*). The (application of) *laṅghana* and strong notes there, too, are similar to *Dhaivatī*.

Verse-104 : The *aṁśas* of *Ṣaḍjakaiśikī* are *ṣaḍja*, *gāndhāra* and *pañcama*. The *apanyāsas* here are *ṣaḍja*, *pañcama* and the seventh note (i.e. *niṣāda*).

Verse-105 : *Gāndhāra*, here (in this *jāti*) is the *nyāsa*, No note is to be omitted here (there was no *auḍuva*, *ṣāḍava* rendering of this *jāti*). The weak notes here were *dhaivata*, (*madhyama*) and *ṛṣabha*.

Verse-106 : *Ṣaḍja* and *madhyama*, *niṣāda* as well as *dhaivata*, these are the *aṁśas* of *Ṣaḍjodīcyavā*. The *nyāsa* is *madhyama*.

Verse-107 : Its *apanyāsas* are *dhaivata* and *ṣaḍja*. The movement of the *aṁśa* notes (*sa, ma, dha, ni*) with each other was desirable.

Verse-108 : Those proficient in the *Gāndharva Veda*, render it hexatonic by omitting *ṛṣabha*. The pentatonic rendering there, is, by omitting *pañcama* and *ṛṣabha*.

Verse-109 : *Ṣaḍja*, *ṛṣabha* and *gāndhāra* should be made strong. The prolific use of *gāndhāra* in the lower octave is to be accomplished.

Verse-110 : All (seven notes) are the *aṁśas* in *Ṣaḍjamadhyamā* and the same are the *apanyāsas*. *Ṣaḍja* and *madhyama* are to be made the *nyāsas* by the performers.

Verse-111 : The pentantonic rendering is to be accomplished by excluding *gāndhāra* and *niṣāda*. The hexatonic rendering here, is, strived for by the excluding of *niṣāda*.

Verse-112 : The movement (*sañcāra*) of all notes is desirable (in this *jāti*). These should be known as the seven *jātis* dependent on the *ṣaḍja grāma*.

Commentary : He (Bharata) concludes, that, now, 'I will mention the elements including *nyāsa* and *apanyāsa* of the ten *lakṣaṇas*'. The idea is, that, *aṁśa* and *graha* have been mentioned, and so also *nyāsa* and *apanyāsa*. Now, there are other elements which fall within the ten characteristics, such as *ṣāḍava*, *auḍuvita* etc., which have not been mentioned before, and need to be mentioned for each *jāti*. *Nyāsa*, *apanyāsa* and *yoga*, they, together, constitute a *dvanda-samāsa* here. He wants to explain the ideas of *graha* and *aṁśa again*, because that will make understanding other things easier. Generally, other technical elements depend on the *aṁśa* in practice. The characteristics of the *jāti* also become clearer at one place.* All this attention to *jāti* is useful for *dṛṣṭa* and *adṛṣṭa* purposes. Others say, that the line only means that the characteristics of *aṁśa*, *graha*, etc., are to be given.

He defines *Ṣāḍjī*. *Sa, ga, ma, pa, dha* are *aṁśas*, Two *apanyāsas* are *ga pa*. *Nyāsa* is *sa*. When *niṣāda* is omitted *ṣāḍava* is formed. There is a mutual *sañcāra* of *sa ga* and *sa dha*.[167] *Gāndhāra* being very frequent is

*** The next sentence is defective and obscure.**

vādī. (*Rsabha*) is *vivādī*, (hence) *ṛṣabha* is not an *aṁśa*, *Niṣāda* is *lopya*. *Aṁśas* are ten. They are *śuddha* and *vikṛta*. Five are in *pūrṇa* and four are in *ṣāḍava*. On *gāndhāra* being the *aṁśa* there is no hexatonic rendering.[168] The *aṁśas* (*ga*, in this case) are known clearly by the omitted notes (*ni*, which is a *saṁvādī* of *ga*). Nourished by that, are the *jātyaṁśas* in the *svara* portion. Apart from that and the *āsārita* portion, in the *nigada stutis* and *sāmidhenīs* (?) the *gāndhārva phala* (i.e., *adṛṣṭa phala*) is clear in both.[169] As has been said, 'even once properly employed, the *Nandayantī* purifies', This has been said to make known its preëminence. In the *loka* (among the people), the *jāti gāna* is known through the *vārtika mārga*, through the *sāmānya tāla* (i.e., the basic *tāla*) *caccatputa* etc., desregarding any special *tāla*. Where there is no alternative to *caccatputa* etc., and the beats (*kalāpāta*) are to be sounded according to the rule of four *kalās* (*catuṣkalā*), that is not well known among the folk (*loke na prasidhaḥ*).[170] This is so, because *svarabhāga* is prominent there. The forms in *sanskṛta* and *prākrta*, spoken by Brahmā are well known. But in the *gītaka* etc., *tāla-bhāga* is predominant. As has been said, 'those who perform *vardhamāna*, they go to the world of *Śiva*'. This is said to point out its excellence. Now *troṭikā*, *gītaka* [obviously different from the *gāndharva* form of *gītaka*], etc., are different from the pure forms produced from the *jātyaṁśas* and are well known in the order of the *grāma-rāgas*. Principally, with the *jātyaṁśakas*, the *tāla* by *gīti, rāga* etc., sanskṛta *padas* and clear attention, all these form the mixed (forms of) *gāndharva*. Then in that, *gītaka*, *vārdhamāna* etc., were manifested of yore [Here *jāti gāna* is disting- uished from *gītaka*; *grāma-rāgas* are distinguished from both].[171]

He defines *Ārṣabhī*. The *aṁśas* are *ri, dha, ni*, and *apanyāsas* are *ri, dha, ni*. *Nyāsa* is *ṛṣabha*. *Ṣāḍava* form comes by omitting *ṣaḍja*. *Auḍuvita* comes from losing *ṣaḍja* and *pañcama*. There is concordance or *saṅgati* of *sa dha* and *ri ga*. Some say that *pañcama* may be skipped (*laṅghana*). In the full form, *ṣaḍja, gāndhāra* and *pañcama* are infrequent (*alpatva*). In the *auḍuvita*, *ga* and *ma* are infrequent (*alpatva*). *Tāla* is *caccatputa*. It is employed usually in the *Naiṣkrāmī dhruvā*[172]

Now *Dhaivatī*. The *aṁśas* are *ṛṣabha*, *dhaivata*. In the *vikṛta* state *apanyāsas* are *ri, dha, ma*. *Nyāsa* is *dhaivata*. *Ṣāḍava* comes from omitting *pañcama*. In the full form, *pa* and *sa* are to be employed in the

ārohī varṇa or ascent. By '*lopyatvāt*' is signified that, they can be glided over. But again (by being glided over) they gain strength. There are seven *aṁśakas. Śuddha* and *vikṛta*, two in the full form and in *ṣāḍava* and *auḍuvita*

Niṣādavatī. The *aṁśas* are *ni ga ri*. These are also the *apanyāsas*. *Nyāsa* is *ni*. *Ṣāḍava* is like *Dhaivatī*. With *pañcama* omitted there is *ṣāḍava, Auḍuvita* is with *sa-pa lopa. Sa, pa* are to be skipped (*laṅghanīya*) in *avarohaṇa*, are *non-aṁśas*, and have a multiple dependence. Ten *aṁśas-three śuddhas*, three *vikṛtas, pūrṇa, ṣāḍava* and *auḍuva*.

Now *Ṣaḍjakaiśikī. Sa, ga, pa* are *aṁśas*. *Apanyāsas* are *sa, pa, ni. Nyāsa* is *ga*. It is always in *sampūrṇa* form. *Madhyama* and *ṛṣabha* are weak, Since their weakness is already clear, the mention for the second time is for the emphasis of this fact. *Ni, dha* are more frequent. It has no *śuddhatva* [it should perhaps be *aśuddhatva*], hence it has three *pūrṇa aṁśakas*.

Now *Ṣaḍjodīcvavā*. *Aṁśas* are *sa, ma, ni, dha*. *Apanyāsa* are *dha, sa. Nyāsa* is *ma*. There is mutual *saṅgati* of *aṁśas*. *Ṣāḍava* is through *ri lopa. Auḍuva* is through *ri-pa lopa. Ṛṣabha* is *saṁvādī* of *dhaivata* in the *ṣaḍja grāma*, where it (i.e., *dha*) is an indispensable note. *Sa, ri, ga* are strong. That *ṣaḍja* is strong is clear from it being *aṁśa*. *Ṛṣabha* is very infrequent, but to check this *gāndhāra* is frequent in the *mandra sthāna*. *Aṁśakas* are eleven, four are *pūrṇa*, three *ṣāḍava*,[173] *auḍuvita* are four. There is no *śuddha*. About *Kaiśika*, the explanation has been given earlier. By combining with it, there is the *jāti Kaiśikī*. About *udīcya*, it is said, since there are northern performers frequently for it (i.e., it is popular in the North) so it is called *udīcya*. '*Vānti*' means *gacchanti*. In *udīcya*, i.e., the north also, it (the regional influence) is seen. A *gīta* (musical composition) is often named through regional names because of its frequency or popularity (in those particular regions). Thus, *Ṭakkarāga, Mālavapañcama, Gauḍī, Mālavī, Kāmbhojī* etc. (show regional influence through their names).

Ṣaḍjamadhyamā. All are *aṁśas* in the *Ṣaḍjamadhyamā*. And the (same) seven are *apanyāsas. Nyāsas* are *sa* and *ma*. *Ṣāḍava* is through *ni lopa*. Others hold that *auḍuvita* is through *ni, ga, lopa*. When the other notes are *aṁśas*, then *ni* is infrequent.[174] The *sañcāra* is according to

one's discretion.[175] It has seventeen *aṁśakas*. Seven are *pūrṇa*, five *ṣāḍava* and five *auḍuvita*. He concludes that these seven *jātis* depend on the *ṣaḍja grāma*.

Verse-113 : Hereafter, I will speak of the *madhyama grāma* dependent (*jātis*). Excluding *dhaivata* and *ṛṣabha*, *Gāndhārī* (*jāti*) has five *aṁśas*.

Verse-114 : *Ṣaḍja* and *pañcama* are said to be the two *apanyāsas*. *Gāndhāra* should be the *nyāsa*, and the *ṣāḍava* or hexatonic rendering is without *ṛṣabha*.

Verse-115 : The pentatonic rendering should be by the exclusion of *dhaivata* and *ṛṣabha*. These two should be glided over (*laṅghanīya*), and (in the heptatonic form), the movement should always be from *ṛṣabha* to *dhaivata*. Thus, the movement of the notes of *Gāndhāri* with the *nyāsa* and *aṁśa* have been said.

Verse-116 : The characteristics of *Raktagāndhārī* should be remembered as the same as that of *Gāndhārī*. *Dhaivata* is strong here, (even though) it is a *lopya svara* and should be weak.

Verse-117 : There is movement (*sañcāra*) of *gāndhāra* and *ṣaḍja* (but) by excluding *ṛṣabha*. *Madhyama* is to be made the *apanyāsa* here.

Verse-118 : *Ṣaḍja* and *madhyama* should be known as the *aṁśas* of *Gāndhārodīcyavā*. There is no pentatonic rendering here, and the hexatonic rendering is by the exclusion of *ṛṣabha*.

Verse-119 : The *antaramārga*, *nyāsa* and *apanyāsa* should be similar to *Ṣaḍjodīcyavatī*. It is not rendered with the pentatonic form.

Verse-120 : The *aṁśas* of *Madhyamā* (*Jāti*) are by excluding *gāndhāra* and *niṣāda* (i.e., they are *sa, ri, ma, pa, dha*).

These are the only *apanyāsas* and the only *nyāsa* is *madhyama*.

Verse-121 : The pentatonic rendering is to be accomplished by the omission of *gāndhāra* and *niṣāda*. The hexatonic rendering should be done by (dropping *gāndhāra*).

Verse-122 : Here (in this *jāti*), prolific use should be made of *ṣaḍja* and *madhyama*. The performers or the Directors should always make

gāndhāra laṅghanīya here (this meant that even when the *jāti* was rendered as *pūrṇa, ga,* was particularly weak).

Verse-123 : *Madhyamodīcyavā* is with seven notes (i.e., it does not have hexatonic and pentatonic forms). *Pañcama* is the sole *aṁśa.* The rest should be made similar to *Gāndhārodīcyavā.*

Verse-124 : In *Pañcamī* (*jāti*), the two *aṁśas* are *ṛṣabha* and *pañcama.* It (*pañcama*) along with ri (*ṛṣabha*) and *niṣāda* are the *apanyāsas* and *pañcama* is the *nyāsa.*

Verse-125 : The hexatonic and pentatonic rendering should be similar to *Madhyamā* (*Jāti*). The weak notes are *ṣaḍja, gāndhāra* and *madhyama.*

Verse-126 : Here (in this *jāti*) a movement should be made between *pañcama* and *ṛṣabha.* A movement, though less frequent should also be made from *niṣāda* to *gāndhāra.*

Verse-127 : Now, *pañcama* is known as the *aṁśa* of *Gāndhārapañcamī* (*jāti*). The movement in the *tāra* (higher octave) was never to reach beyond the *tāra* (*saptaka*) *ṣaḍja.*

Verse-128 : *Ṛṣabha* and *pañcama* are known as the *apanyāsas* (of this *jāti*). The *nyāsa* is *gāndhāra* and it (this *jāti*) always remains heptatonic (*pūrṇa*). The *saṁcāra* should be (like that) of *Pañcamī* and *Gāndhārī* (*jātis*).

Verse-129 : *Pañcama, ṛṣabha, gāndhāra* and *niṣāda* these four are the *aṁśas* of *Āndhrī.* These are only the *apanyāsas.*

Verse-130 : *Gāndhāra* should be the *nyāsa* (here). The hexatonic rendering is by dropping *ṣaḍja.* There is a *sañcāra* or movement between *gāndhāra* and *ṛṣabha.*

Verse-131 : A movement of *dha* and *ni* should be made and there is an orderly movement upto the *nyāsa* (in the order of the *aṁśas*). There is dropping of *ṣaḍja* here (for hexatonic rendering), and there is never any pentatonic rendering.

Verse-132 : The *nyāsa, apanyāsa* and *aṁśa* of *Nandayantī* in due order, are always *gāndhāra, madhyama* and *pañcama.*

Verse-133 : The hexatonic rendering is by dropping *ṣaḍja* and its *laṅghana.* Its *sañcaraṇa* or movement (of *antaramārga*) should not be

like *Āndhrī*. There, movement of the *ṛṣabha* in the *mandra* ma; be skipped (*laṅghanam*).

Verse-134 : The movement in the *tāra* or higher octave should never be beyond the (*tāra*) *ṣaḍja*. *Gāndhāra* should be made the *graha* and *nyāsa* always.

Verse-135 : The *aṁśas* of *Kārmāravī* are to be remembered as *ṛṣabha* as well as *pañcama*, *dhaivata* and *niṣāda*. These only are the *apanyāsas*.

Verse-136 : *Pañcama* should be the *nyāsa*, and no *svara* or note is omitted (i.e., it is always *pūrṇa*) here. The special movement is of *gāndhāra*, which should move every where (i.e., be associated with the other notes).

Verse-137 : *Kaiśikī* has all (the notes) as *aṁśas*, except *ṛṣabha*. These only are the *apanyāsas*. *Gāndhāra* and the seventh note, (*niṣāda*) are the *nyāsas*.

Verse-138 : On *dhaivata* and *niṣāda* being the (ruling) *aṁśas* (of this *jāti*), *pañcama* as *nyāsa* is desirable. *Ṛṣabha, too*, sometimes may be made the *apanyāsa*.

Verse-139 : The hexatonic rendering is by dropping *ṛṣabha* and the pentatonic rendering, here is by the exclusion of *dhaivata* and *ṛṣabha*. *Niṣāda* and *pañcama* are strong (notes).

Verse-140 : *Ṛṣabha*, here, is a weak note and *laṅghana* should particularly apply to it. The role similar to *aṁśa* is done by others (other notes than *ṛṣabha* ?) in the accomplishment of the hexatonic form. The movement here (in this *jāti*) should be similar to *Ṣaḍjamadhyamā jāti*.

Verse-141 : In this way should the Wise know the *jātis* along with their ten characteristics. In which *rasa* is each *jāti* to be used, (this) I will speak of (please) understand.

Commentary : Now commences another (i.e., *madhyama grāma*)

'*Atah paramiti*' Now here of *Gāndhārī*.

Sa ma ga pa ni are *aṁśas*. Sa and *pa* only are *apanyāsa*. *Ga* is *nyāsa*. *Ṣāḍava* in by omission of *ri*. *Auḍuvita* is with omission of *ri*, *dha*, Pañcama is alopya i.e., not omitted in this (i.e., madhyama) grāma. 'Their

skipping' means, that, in the *pūrṇāvasthā* one proceeds from *ṛṣabha* to *dhaivata.*[176]

The movement of all other notes (is with respect to *aṁśa* or *nyāsa,*) 'he' says. Others explain this by saying, 'it is the sphere of the *aṁśa* and the *nyāsa* of the svaras'. In this, there are thirteen *aṁśas, śuddha* and *vikrta*, five *pūrṇa*, four *ṣāḍava*. In the fifth, there is an exception. In the *auḍuvita*, when *gāndhāra* alone is the *aṁśa*, then it is accepted.

Now *Raktagāndhārī*. Five *aṁśas, sa ga ma pa ni. Ṣāḍava* is by *ri lopa. Auḍuvita* is by *ri-dha lopa.* What is then the difference ? He (Bharata) says, that, *dhaivata* is powerful here, (although) it should be weak, by being *lopya.* And *ṛṣabha* have being skipped in moving from *sa* to *ga* (and back), the two notes are brought together and there is the combination (*melana* of *sa* and *ga*). *Apanyāsa* is *madhyama.*[177] There are twelve *aṁśakas* of this. Four are *ṣāḍava*, in *pañcama* also there is an *apavāda.* Three are *auḍuvita.* But in *madhyama* and *ṣaḍja* there is an *apavāda* of them.

Gāndhārodīcyavā. There are two *aṁśas, sa* and ma. *Ṣāḍava* is through *ṛṣabha.* Similarly *auḍuvita.*[178] Another in *Ṣaḍjodīcyavā. Antaramārga* is the mutual *sañcāra* of the two *aṁśa svaras. Apanyāsas* are *sa* and *dha. Aṁśa* also is frequent by *ṣaḍja. Ṛṣabha*, although *lopya* is infrequent (rarely used) in *pūrṇāvasthā.* In the *mandra sthāna, gāndhāra* is also much used. There are four *aṁśas*-two *pūrṇa*, two *ṣāḍava.*[179]

Now *Madhyamā. Aṁśas* are *sa ri ma pa dha.* The same are *apanyāsas. Nyāsa* is *ma. Ṣāḍava* is through *ga lopa. Auḍuvita* on *ga ni lopa. Sa* and *ma* are much used as *paryāyāṁśas.* Since it is mentioned again it should be considered as emphasized. *Gāndhāra* being *lopya* is *alpa*. It is thus found (*alpa*) in the *pūrṇāvasthā* also. It has eight *aṁśakas,* five *śuddhas, vikṛtas* as many as *ṣāḍava* and *auḍuvita.*

Now *Madhyamodīcyavā. Pañcama* is *aṁśa*. It is always *pūrṇa*. The procedure is, as is in the case of *Gāndhāraodīcyavā. Apanyāsa* are *sa, dha. Bāhulya* with *ma, ga. Nyāsa* is *ma,* one *aṁśaka* and *pūrṇa.*

Now *Pañcamī.* Two *aṁśas* are *ri* and *pa. Apanyāsas* are ri and ni.[180] *Nyāsa* is *pa.*

It is implied that when *ga* is omitted, there is *ṣāḍava* and when *ga* and *ni* are omitted it is *auḍuva* as in the case of *Madhyamā*. Due to *ṣaḍja* and *madhyama* being *anaṁśas*[181] and *gāndhāra* being *lopya* their *alpatva* is proved, the mention is for (showing) it to be even more weak.

There is a mutual *sangati* of *ri-ma*. In the *pūrṇāvasthā* there is a movement from *gāndhāra* to *niṣāda* but it is limited.[182] Six *aṁśakas* are *śuddha*, two *pūrṇa*, two *ṣāḍava* and one *auḍuvita*, and on *ṛṣabha* (as) *aṁśa* there is an *apavāda* of *dhaivata*.

Now *Gāndhārapañcamī*. *Aṁśa* is *pa*. *Apanyāsa* is *ri-pa*. *Nyāsa* is *ga*. It is always *pūrṇa*. Movement is from *ṛṣabha* to *dhaivata*. This is the *sañcāra* of *Gāndhārī*. It has been said that, 'in the *Pañcamī*, there is *saṅgati* of *madhyama* and *ṛṣabha* and movement from *niṣāda* to *gāndhāra*.' Both of these (*saṅgatis*) are to be executed in this (*jāti*) also[182a]. It has only one *aṁśaka*.

Now *Āndhrī*. *Aṁśas* are *ri, ga, pa, ni,*. The same are *apanyāsas*. *Ga* is *Nyāsa*. *Ṣāḍava* rendering is on the *lopa* of *sa*. There is no *auḍuvita*. There is *saṅgati*[183] of *ri* and *ga*. '*Nyāsa* of *niṣāda* and *dhaivata* in orderly movement'. That which is the principal *aṁśa*, from that a movement should be made. As has been said, 'moving to *nyāsa* is in the order of the (enumeration of) *aṁśa*'. Others say, the *aṁśa svaras* are to be rendered in the same order in which they are read, upto the *apanyāsa svara*. So here are eight *aṁśakas*, four *pūrṇa* and (four) *ṣāḍava*.

Now *Nandayantī*. *Nyāsa* and *graha* are *pa*. *Apanyāsa* are *sa* and *ma*. *Pa* is *aṁśa*, and is also the *apanyāsa*. *Ṣāḍava* is through *ṣaḍja*, which can be omitted or it can be glided over. Since it is mentioned again, it means it may be used (but), very rarely. 'The *sañcaraṇa* (movement) should not be like *Āndhrī*. *Āndhrī* is born of *Gāndhārī* and *Ārṣabhī*. *Nandayantī* is (born) from (the *jātis*) *Pañcamī, Ārṣabhī* and *Gāndharī*. This is propounded in the section on *saṁsargajā* (mixtures). Here, the pronouncement that, where there is similarity and common origin, the *saṅgati* should be like *Āndhrī*, is restrained by the principle that where there is a similarity of origin, the *jātis* should have dissimilar *saṅgati*.[184] *Ṛṣabha* in the *mandra* is to be skipped. In the *tāragati, ṣaḍja* is not to be exceeded. The top seven notes (i.e., *tāra saptaka*) are not to be touched [*praṣṭvyāḥ*

should be *spṛṣṭavyāḥ*]. Others say the *ṣaḍja* itself never goes up and, thus, *tāra* is not to be touched. The *tāra* (*sa*) is optional. There is one *pūrṇāṁśa*, one *ṣāḍava*, thus there are two.

Now *Kārmāravī*. The *aṁśas* are *ri, pa, dha, ni*. The same are the *apanyāsas*. *Pa* is *nyāsa*. It (this *jāti*) is always *pūrṇa*. Others (say that even though *pūrṇa*) non-*aṁśas* notes are used less.[185] *Gāndhāra* has a special *saṅgati*. As Viśākhilācārya has said, since the *anaṁśas* are prolific, one should particularly make a movement from all (the notes) to *gāndhāra*. (It has) four *aṁśas* and is *pūrṇa*.

Now *Kaiśikī*. The *aṁśas* are *sa, ga, ma,pa, dha, ni*. The same are the *apanyāsas*. *Nyāsas* are *ga, ni*. When *dhaivata* and *nisāda* are *paryāyāṁśa* (optional), then *pañcama* is *nyāsa*. 'Some time even *ṛṣabha*' (is *apanyāsa*). It is not so when it (i.e., the *jāti*) has omitted (notes), but is so optionally in the heptatonic form (full octave). '*Ṛṣabha* is weak', because it can sometimes be omitted. On its *lopa* there is *ṣāḍava*. *Auḍuvita* is through *lopa* of *ri dha*. *Niṣāda* and *pañcama* are more powerful in relation to any one of the *paryāyāṁśas*. As has been said for *Ṣaḍjamadhyamā*, (so also for *Kaiśikī*) that there is free *sañcāra* when *dhaivata* is the *svarāṁśa*. Since here (this *jāti*) has six *aṁśas* (not seven as *Ṣaḍjamadhyamā*, hence comparatively) *sañcāra* is a little curtailed.

Some read the following *Āryā* (verse) to indicate the origin of the *grāma-rāgas* born of the *jātis*. "As for the mixed musical piece which shows a variety of forms, it is delimited by the requirements of the *jāti*. It shows, however, a wonderful variety of the sequences of *alaṁkāras* born of mixture and produces great entertainment". That which is mixed by being joined with the ten *lakṣaṇas* of the *jātyaṁśas*, that is *miśra*. And *geya* means that which has the characteristics of *grāma-rāga* etc. Thus, if the *aṁśa* is related to some *jatyaṁśaka* and the *nyāsa* is of another and the *apanyāsa* of still another, then there is much variety.[186] Such a *miśra geya* tends to belong to some *jāti* and this is regulated by Mataṅga, Nandikaśyapa, Yāṣṭika etc., on the basis of much elaboration of forms (*rūpabāhulya*), (i.e., to say mixed forms are attributed to that *jāti*, whose forms are most numerous in them). This is a mixed drink.[187] It does not follow any order. So 'he' says in this much mixed *jāti*, when, there is mixture or *saṅkara*, then numerous strange *alaṅkāras* are produced. How

are they to be respected ? The answer is, through their being very pleasing. Their idea is that its use is not too much in vocal etc. Dattilācarya also says, when there is *saṅkara*, then *jāti* is indicated by *rūpabāhulya* i.e., frequency of form. Thus *Bhinnaṣaḍja* (*rāga*) is similar to *Ṣaḍjodīcyavatī* (*jāti*), because the forms frequent in it are different from those in *Nandayantī. Dhaivata* is *aṁśa*, *madhyama* is *nyāsa. Ṛṣabha, pañcama* are absent. Hence the *lakṣaṇa* of *grāma-rāgas* is spoken by the Sage. The authors, Kaśyapa etc., are also well known. But the totally ignorant cheat the world. So that there may be clear demarcation we briefly read the *lakṣaṇas* below in order. [*Grāma-rāngas* arise from *jātis* through *saṅkara* apparently. They have numerous *alaṁkāras.* They are praised for their *rañjana*, which is primary in *dhruvā-gāna,* not in *gāndharva.* Their *jāti* is determined by *rūpa-bāhulya*. An attempt is made to demarcate the *grāma-rāgas*].

The two (*grāma-rāgas*) named *Ṣaḍjagrāma* and *Madhyamagrāma* arise from the combination of *Ṣāḍjī-Ṣaḍjamadhyamā*[188] and *Madhyamodīcyā*[189] respectively. They have *ma* as *nyāsa.*

Rāga Śuddhaṣāḍava is produced from *Madhyamā* (*jāti*) and has *ma* as *aṁśa* and *nyāsa.*[190] (*Rāga*) *Pañcama* has *pa* as *aṁśa* and *nyāsa*, weak *ga-ni* and is born from the *Madhyamā* and *Pañcamī jātis.*[191] *Kaiśikamadhya* is produced from the *jātis Dhaivatī*[192] and *Ṣaḍja-Madhyamā*, *sa* is *aṁśa* and *ma* is *nyāsa. Śuddhasādhārita* [there is no such *rāga* as *Sādhārita,* hence, it should be *Śuddhasādhārita*] is obtained from *Ṣaḍjamadhyamā* (*jāti*). It has *sa aṁśa*, *ma* is *nyāsa*, *ga* and *ni* are *alpa.*[193] *Kaiśika* (*rāga*) is obtained by (the mixture of) *Kaiśikī* and *Kārmāravī* (*jātis*). It has *sa aṁśa*, *pa as nyāsa* and is *pūrṇa.*[194]

These seven belong to the *Śuddhā gīti.*[195] Bhinna-*ṣaḍja* is obtained from *Ṣaḍjodīcyava*, has *dha* as *aṁśa*, *ma* as *nyāsa* and *pa* and *ri* are omitted.[196] *Bhinnatāna*[197] [*Bhinnatāgaḥ* should be *Bhinnatānaḥ*] has *pa* as *aṁśa*, *ma* as *nyāsa* and is obtained from (the mixture of) *Pañcamī* and *Madhyamā* (*jāti*). *Rāga Kaiśikamadhyama*[198] should be known with *sa aṁśa*, *ma nyāsa* and weak *ga* and *ni.* It is obtained from *Ṣaḍjamadhyamā* (*jāti*). (*Rāga*) *Bhinnapañcama* has *dha* as *aṁśa*, *pa* as *nyāsa*, weak *ri* and arises from the *Pañcamī* and *Madhyamā jātis.*[199] *Bhinnakaiśika* is born from (*jātis*) *Kārmāravī* and *Ṣaḍjamadhyamā*;[200] *Sa* is *aṁśa*, *pa* is

nyāsa. These are regarded as the five types of *Bhinna gītis*[201] *Gauḍapañcama* is born of (*jātis*) *Dhaivatī* and *Ṣaḍjamadhyā*, *pa* and *ni* [202] are omitted, *dha* is *aṁśa*, *ma* is *nyāsa*. *Kaiśikamadhyamā* has *sa* as *aṁśa*, *ma nyāsa*, *pa* is omitted. It arises from the *Dhaivatī* and *Madhyamā jātis*[203] (?) (*Rāga*) *Kaiśika* has *sa* as *aṁśa* and *pa* (as) *nyāsa*. It is (born) from (*jātis*) *Kārmāravī* and *Ṣaḍjamadhyā*.[204] All these three (i.e., *Gauḍapañcama*, *Gauḍa Kaiśikamadhyamā* and *Gauḍa Kaiśika*) are of the *Gauḍa gīti*. *Sauvīra* arises from *Ṣaḍjamadhyā* (*jāti*).[205] *Ṭakka* has *sa* as *aṁśa*, many types of (note ?) combinations, *sa* as *nyāsa* and arises from *Ṣaḍjamadhyā*.[206] *Sauvīra* omits *ga* and *ni*. *Mālavavesara* arises from *Pañcamī* and *Madhyamā* (?). *Aṁśa* and *nyāsa* are *pa* (? not clear).[207] *Ga* and *ni* are omitted. *Vesaraṣāḍava* has *ma* as *aṁśa* and *nyāsa*. It arises from *Ṣaḍjamadhyā* and *ga*, *ni* are omitted.[208] (The source *jatis* of *Boṭṭa* are not clear).[209] It has pa as *aṁśa* and arises from the *ri* (i.e., *Ārṣabhī*) and *dha* (i.e., *Dhaivatī*) *jātis*.[210] *Ṭakkakaiśika* has *dha* as *aṁśa* and *nyāsa*, weak *ni ga*, and arises from *ma* (i.e., *Madhyamā*) and *dha* (i.e., *Dhaivatī*) *jātis*.[211] *Mālavakaiśika* which arises from *Kaiśikī* has the rule of *sa* as *aṁśa* and *nyāsa*[212] There are eight types of *Vesarā gītis* or *styles*.[213] ....

Bhammāṇapañcama has *sa* as *aṁśa*, *ma* as *nyāsa*, weak *ga ni*, and arises from *Ṣaḍjamadhyamā* (*jāti*)[214] *Ṣaḍjamadhyamā* and *Naiṣādī* are the source (*jātis*) of *Rūpasādhāra*[215] which has *sa* as *aṁśa* and *ma* as *nyāsa*. *Gāndhārapañcama* (*rāga*) is born of the *gāndhāra* (i.e., *Gāndhārī* and *Raktagāndhārī*) *jātis*.[216] It has *ga* as *aṁśa* and *nyāsa*. The three *śruti* note is weak (here).[217] *Revagupta* has *ri* as *aṁśa* and *ma* as *nyāsa*. It is born of *Ārṣabhī* (*jāti*)[218] and is devoid of *ṣaḍja*.[219] Two *śruti* notes are weak..................(text missing). *Ṣaḍjakaiśika*[220] arises of *Kaiśikī* and has *sa* as *aṁśa*, *Śakapañcama* is born of (*jātis*) *Ṣāḍjī* and *Dhaivatī*[221], it has sa as *aṁśa* and *nyāsa* and *ni* and *ga* are weak.[222] Thus, it should be remembered that, *Sādhāraṇī* (etc.), are the nine [should be five] *gītis* (or modes of singing). These two- *bhāṣā* and *Vibhāṣā gītis* being dependent on *grāma-rāga*, according to received opinion, are (included as) forming the seven *gītis* for use in the *dhruvā-gāna*.[223]

It is for the summing up (*saṅgraha*) that this *Āryā* has been read by some. But it is not to be found in our manuscripts. It is not that without

the *Āryā* all this would remain unsummarized, for the whole has already been accepted in the (treatment) of the principal notes of the melody- types (*jātyaṁśakas*). There, too, the Sage has permitted a variety that may be useful and may be utilized.[224] Saying 'the employment of the four notes in the *avakṛṣṭā dhruvās*[225] is to be done here,' He has implied that the variety of *alaṁkāras* is to be classified later.[226]

Summing up the sense of the chapter, 'he' introduces a new subject. "Thus these (are to be known as the *jātis* with ten *lakṣaṇas*)". That is to say, in these, the ten *lakṣaṇas* are never absent. In which *rasa* they are to be used, with which *aṁśa*, *nyāsa* etc., that is (part of the character of these) *jātis*, 'As is being stated by me,' shows self disparagement. The idea is, the word of the author alone should not be regarded as *pramāṇa*, since the Sage Kaśyapa etc., have already so formulated it.

Abhinavagupta, whose affliction (heat) has been removed by resorting to the lotus-feet of the (God) with the cold-rayed (moon) as his crown, has thus discussed the secret chapter of the *jātis*.

■

NOTES

1. Bharata mentions here, a four-fold classification of musical instruments viz., *tata* (cordophones), *avanaddha* (membranophones), *ghana* (idiophones) and *suṣira* (areophones).

2. Abhinavagupta is known as the greatest master of *Kaśmīra Śaivism* designated *Pratyabhijñā darśana* or *Trika darśana*. It was a philosophy of monistic theism or *Iśavarādvaita*. It conceives ultimate reality as consciousness, and consciousness itself as the unity of *prakāśa* and *vimarśa*. That is to say, that consciousness not merely apperceives, but also determines its content. Consciousness is not simply passive, it is active and creative. This active or creative aspect is called *vimarśa* and manifests itself at many levels in the process of creation. *Kalā* has many meanings. It stands for a part or digit or time-fraction, expressive power, esp of sound, limited power of the *aṇu*, supreme power (= *aṇuttara kalā*). Although in Abhinava's order of identifying the *NŚ* chapters with *Śaiva tattvas*, *Kalā* here should stand for the *kañcuka* so named, it actually seems to stand for the expressive power of *Vāk* or *Nāda of which* Bhavabhūti *says "Vandemahi ca tāṁ vācam amṛtām ātmanaḥ kalām"*. It thus indicates the basic creative power of consciousness. This power expresses itself first, in the form of *Nāda* or sound which has four stages *Parā*, *Paśyati*, *Mādhyamā*, and *Vaikharī*. In its original form, sound is a rhythmic but unstruck vibration in emptiness or *śūnya*. In its supreme form, *Nāda* is indistinguishable from consciousness, but in its lower form it is the audible sound. In its musical aspect, it has a subtle and gross aspect called *śruti* and *svara* respectively. The middle point of the *svaras* is the *madhyama svara*, regarded as unchanging. It may be recalled that *ma* is a well known name of *Śiva* and so Abhinavagupta, the

philosopher, poet, musician, imagines that the unchangeability and beauty of *madhyama* arises from its connection with *Śiva* through *Kalā* and *Nāda*. The verse, thus, says that from the form of *Śiva* as *Kalā* arises *Nāda*, of which *śrutis* and *svaras* are aspects, and in the sequence of *svaras*, *madhyama* shines by its beauty. It may also be noted that the *gāndharva padas* appear to have been mostly in praise of *Śiva* and that *madhyama* had a special importance in this system of music.

3. Music helps the spectators to move away from their sense of everyday reality into the spectacle. Psychologically, it creates a partial disassociation of the mind.

4. Abhinava, here, mentions two types of *vīṇās* viz., *dāravī vīṇā* and the *gātra vīṇā*. The *dāravī vīṇā* is the actual wooden lute and the *gātra vīṇā* is the human throat. He refers to the *dāravī vīṇā* as a *pratibimba*, obviously of the *gātra vīṇā* or human voice. Thus, the *gātra vīṇā* is of primary impotrance. This, he reiterates by saying that in *gāndharva*, the performer reaps the merit, hence the importance of the human voice- '*Gāndharve' pi (hi) prayoktuḥ phalamiti tadanusāreṇa śarīraprādhānyam phale darśitaṁ*'.

In the same paragraph, he indicates that *tata-ātodya* or stringed instruments are connected with *svaras* and hence have been mentioned first.

5. The three elements of *gāndharva* were *svara, tāla* and *pada*. The first two were primary and *pada* was useful only in so for as it formed the base. This tendency was perhaps inherited from *Sāman* singing. The *Sāman* singers did not attach much importance to the intelligibility of the hymns, but distorted the words freely. *Svara* and *tāla* were the essence of *gāndharva* and from their proper practice accrued transcendental merit or *adṛṣṭa phala*.

6. The composition of *brahma-gītas* has been ascribed to Brahmā by ancient texts. Dr. Lath explains these, as well as some others viz., *Ṛk, Gāthā, Pāṇikā* and *Kapālas* and some minor *gāndharva* forms to be of sacerdotal character. "The *brahma-gita* has been

associated with the *gītakas*, not with the *jātis*, and, were probably a *tāla* structure basically, but the *Kapāla* as described as above is clearly a *svara* structure associated with the *jātis*." Lath, M., *A study of Dattilam* p. 139.

The *gītakas* were major *tāla* structures of *gāndharva*. *Jātis* were *svara* or melodic structures analogous to our present day *rāgas*.

7. Abhinava here speaks of '*vādyāntarasya*', i.e., of instruments other than the ones mentioned - i.e. *tāla* etc. What could these be ? Why have they not been mentioned ?

The reply is '*tasmāllakṣaṇam na kṛtamityāha*', i.e., 'their characterisation has not been traditionally made, it is said.' Now, this is an interesting reference. We hear of instruments other than the four aforesaid, which have not been mentioned by the *Śāstras*. The temptation is irresistable, that these may have been instruments current among the people, that they constituted the folk instruments of the times. Since they were current in society, Abhinava must have felt impelled to refer to them. Since, however, they may have been rudimentary and not described in traditional scriptures, he did not feel it necessary to give a separate and detailed description of them. He just says that they can be included in either of the categories-stringed, percussion or wind. This inclusion may be either as an *aṅga* or limb or as an auxiliary (*upayogī*). Of the first kind, he gives examples, but defective published text makes it difficult to make out the names of the instruments.

8. *Tata* meant stringed instruments, chiefly the *vīṇā*. *Suṣira* meant areophonic instruments, chiefly the *vaṁsa* or flute. Other subsidiary instruments of this category were the *nāḍi, tūṇava, śaṁkha* etc. Percussion instruments have been classified into two basic categories by Bharata-*avanaddha* and *ghana*. The former are membranophonic instruments or skin vibrators in which the sound waves are due to the vibrations of a stretched skin or membrane when struck. The latter or *ghana* are idiophonic instruments or self - vibrators, i.e., instruments of solid sub-

stance, which have a sonority of their have own, which is emitted in waves when they are struck.

Tāla in *gāndharva* music was played on *ghana* instruments, which consisted of cymbals, generally of bronze. Because of the hardness of its form it could not play a variety of *varṇas* used for expressing *rasa* and *bhāva* (which were the essence of *dhruvā gītas*). Hence, it was not useful for *dhruvā gāna*. *Tāla* or *ghana* was only used for establishing *sāmya* in *gāndharva* music. *Sāmya* indicated neutral 'balance' or 'equipoise' between *tāla* and *svara* structures. In another place (*AB* on *NŚ* 31, 1), Abhinava says "*ghana vādya* can produce only a single monotonous sound, unvaried in nature, and, is used only to keep the measure in the *tāla* by sounding at the proper intervals"-'*Tatva hanyata iti ghanaḥ Kaṭhinataikarūpaḥ tata iva namanonama(nma)nan(na)mai (śai) thilyādiyogābhā-(vā)dakṣaravaicitryam svaravaicitryaṁ cānurud-dhyamānamātreṇopayogī kāṁsyatālikādirucyate*'. It could not be used for expressive playing, as in *avanaddha* instruments. *Tāla* in *dhruvā gāna* was played on *avanaddha* instruments. These membranophonic drums were capable of expressing a wide variety of *varṇas* or 'bols'. These drums, through the pliancy and resulting inflections of the taut skin on which they are played, produce a number of notes at different pitches as well as a wide variety of different expressive sounds.

9. The word '*kutapa*' indicates an opera of vocalists, instrumentalists and actors.

10. There is a variant reading '*nānādeśasamāśrayaḥ*' or '*samāśritaḥ*' for '*samudbhavaḥ*'. Does *deśa* refer to region or spot?

11. The idea is that singing depends on voice, instrumental music arises from different types of instruments, acting depends on the movement etc., of actors. These different phenomena arising from different sources and in constant movement have to appear like one continuous whole which produces the impression of harmony and form, just as the rapid whirling of a fire-brand produces the illusion of a fiery circle.

As Abhinavagupta explains, though the song, acting etc., are perceived through different senses and consist of divergent actions, care has to be taken to unite them into one intelligible form. Though music is perceived by the ears, mime by the eyes, the mind is the unifying factor that perceives them as one intelligible whole.

The kernel of the idea is that the groups of vocalists, instrumentalists and stage-performers (actors) and dancers are to work in unison, harmony and continuity.

12. That is, song and instrumental music are accessories to the action of the play.

13. That is, the diffferent notes should appear continuous.

14. *Vādya* here seems to cover the body (*gātra*) also.

15. Abhinava first raises an objection, saying that many people think, that plays can be simply read and that there is no need for orchestra and music. Thereafter, he negates this doubt by saying that, in this way plays are incomplete. Song and instrumental music are necessary.

16. The varios *tāla* structures of *gāndharva* music were classified into two basic groups, viz., the *trayaśra* (i.e. those structured on triple grouping) and *caturaśra* or those structured on duple arrangement (*NŚ* 31, 7). The two formula names for the *caturaśra* and *trayaśra tālas* were *caccatpuṭa* and *cācaputa* (*ibid.* 31, 8). These names do not have any significance in themselves, but when separate, split up into single syllables of *guru, laghu* and *pluta*, they give the basic patterns of beats of the *trayaśra* and *caturaśra tālas* in the *ekakalā* tempo. Even now, one may note the triple grouping or *trayaśra* in *tālas* like *dādra* (6 beats), *ekatāla* (12 beats) and *caturaśra* grouping in *tālas* like *Keherava* (8 beats) and *tritāla* (16 beats)

17. *Raṅga* refers to the stage, as well as the diversely standardized opening or preamble of the performance.

18. Abhinavagupta interprets *atyarthamiṣṭam* not as 'excessively desired', but as 'transcendentally sacrificed'. The offering in the

sacrifice consists of sense objects such as musical sounds, spectacles etc. When something is offered through the fire, it is sublated. Nevertheless, there is a transcendent effect, both for Gods as well as the sacrificer. Similarly, here, with the offering of sounds and spectacles it is likened to a sacrifice producing transcendent effects. This apparently follows the characterisation of dance by Kālidāsa, as a 'visual sacrifice' - '*devānāmidamāmananti munayaḥ śāntaṁ kratuṁ cākṣuṣam*' *Mālavikāgnimitram*. 1,4.

19. The word *gāndharva* sometimes stood for music, in general, but also had the techincal sense of a particular system of music. It is in this sense, that the word invariably occurs in the *NŚ* and its commentary the AB. *Gāna*, too, may mean singing, in general, but here, it has the sense of a particular type of music - *dhruvāgāna* or theatrical music. *Gāndharva* was ritualistic music, dear to the gods. Its performance was difficult and needed concentration- '*avadhāna*' (*Dattilam* 3). Hence, the deep immersion and concentration in *gāndharva* music is likened to one being totally immersed and subsumed by a fragrance.

Well performed *gāndharva* music resulted in *adṛṣṭa phala* or transcendental merit, hence Abhinava says that the 'result accruing to the performer is primary'. On the other hand, *gāna* had a *dṛṣṭa-phala*, to produce *rasa*, thereby giving pleasure to the audience. Thus, here the primacy was with the audience. Hence, as Abhinava, further says that *gāna* should not be identified with *gāndharva*.

20. *Geya* is the relevant group of words which are to be sung. This lyric is produced by the human throat. The instruments only help to enhance the beauty of the lyric and are thus subsidiary. (See Acarya Brihaspati *Nāṭyaśātra-Atthaisvā Adhyāya*, p.11, pub. Brihaspati Publications, New Delhi, 1986).

21. M.M. Ghosh has taken *gātra* here as a variant reading. He thus interprets verse 10 to mean that "the source is the human voice etc."

22. Here, Abhinavagupta tries to trace the origins of *gāndharva* music. Earlier, he had said, that from *Sāman* came *gāndharva.* The *gāndharva* form was apparently intermediate between later *Sāman* forms and the *gāna* form of singing described in the *NŚ*. *NŚ* 28, 10 gives the genesis of *gāndharva* as *gāna*, the *vīṇā* and the *vaṁśa*. This, in itself, would be quite cryptic, but Abhivana comes to our rescue. *Gāna,* here, he explains are the songs of *Sāman*, i.e., *Sāmagāna.* The other two influences were the *vaṁśa* or flute and the *vīṇā*. The *vīṇā*, here, is the *audumbarī vīṇā* used in the *Mahāvrata* ceremony. This ceremony pertained to the preparation and offering of Soma and constituted a festive, albeit holy occasion. Maidens bearing pitchers did a circular dance, the foot-movement of which was in concordance with the rhythm of songs known as *gāthās*. On this occasion, the ladies played the *audumbarī vīṇā.* Hence, even though the matrix of *gāndharva* music was the formal, ritualistic *Sāman* singing, yet, the mention by Abhinava of the *audumbarī* used in *Mahāvrata* ceremony is significant and connotes folk influence. In fact, percussion music too, it seems, is the offspring of the popular music of the Vedic times. Percussion music was, then, incorporated into the *gāndharva* forms, wherein, it was developed and elaborated into complex *tāla* structures. It may be noted that *Sāman* chanting shows no evidence of *tāla.* Thus, though *Sāman* music must have given the basic structure (the rigid, traditional, ritualistic aspect) to *gāndharva*, folk music too, must have helped its development. Acarya Brihaspati (*op. cit.*, pp 13-14) opines that the *audumbarī vīṇā* was the precursor of the *Mattakokilā* (21 stringed) *vīṇā*. What, however, is not acceptable, is that Acarya Brihaspati takes the *vaṁśa* referred to by Abhinava, as the *vaṁśa* of Mataṅga muni. In fact, he (Brihaspati) says that the genesis of *gāndharva* was '*Sāmagīti, audumbarī vīṇā*' and the '*vaṁśas* of munis like Mataṅga etc. The time of Mataṅga is approximately the 7th cen A.D. This was the time of the efflorescence of *dhruvā-gāna* and Mataṅga himself was the author of *Bṛhaddeśī*, a text on *deśi* or *rāga* music. It can hardly be, that his *vaṁśa* contributed to the

genesis of *gāndharva*, which was already in vogue about Ist cen BC - Ist Cen AD, the approximate date of the *NŚ*.

23. The mention of a popular tradition of songs within the *brahmagīta* is highly intriguing. Actually, we must remember that rites and festivals must have been concurrent in the remote past as they are now, with the result that there would be a kind of cultural counterpoint in the folk singing of the festival to the ritualistic and formal singing of the *Sāman*. It seems, that *brahmagīta* was connected both with *Sāman* and folk traditions. It may have belonged to the former and also inspired the latter to creative development which helped the rise of *gāndharva*.

24. A distinction is apparently being made out between the melody which is termed *Sāman*, and the words of the song which are sung in that particular melody or tune. The commentator apparently held that the word - combination was primary, thus making instruments secondary. Abhinava, on the other hand, seems to argue, that melody and words qualify each other.

25. Sri M.M. Ghosh has interpreted '*gāndharvam trividham*' as three kinds of *gāndharva* (p.3., footnote). "The three kinds of *gāndharva* seem to be three kinds of musical performance in which individual notes, beating time, or songs respectively play their principal or only part".

Actually, *svara* (notes), *tāla* (rhythm and time-measure) and *pada* (words of the song) are the three constituent elements of *gāndharva. Gāndharva* is a synthesis of these three.

26. Refer to note 19 for *avadhāna*. See also Lath, M., *Op. cit.* p. 5, also pp. 192-93. *Svara, tāla* and *pada* in their totality constituted *gāndharva*, and its performance could not be done without concentration - *avadhāna.* Thus, *avadhāna*, was a part of *gāndharva*, and not separate from these three elements.

27. Abhinava remarks that in defining *gāndharva*, it is not sufficient to state that it is a synthesis of *svara*, *tāla* and *pada*, because this implies an equality of status for all three elements. The fact is that a hierarchy exists; *svara* is the dominant element, *tāla*

follows it next: its function being chiefly to give an equipoise and equilibrium (*sāmya*) to *svara*, *pada* comes at the bottom of the list. Bharata has not explicitly set forth this hierarchy, though according to Abhinava, he has implied it by listing the three elements of *gāndharva* serially as *svara, tāla* and *pada*. To prove his point, Abhinava quotes Dattila's definition of *gāndharva*, which, besides implying a togetherness of *svara, pada* and *tāla*, also suggests a hierarchical relationship between the three.

Even now, in classical music, it is the *svara* and *tāla* which are primary, the words of the composition are frequently distorted and serve only as a basis for the exposition of the *rāga*. In contrast to *gāndharva*, in the *dhruvā gāna, pada* is the most important, since it the *pada* which would draw attention to, as also enhance the dramatic situation.

28. *Dhruvā gāna* was used in the theatre and *avadhāna* was not really relevant to it. However, the *pūrvaraṅga* or the preamble of the play consisted of some *raṅgapūjā* and had elements of *gāndharva*. Here, possibly, elements of the complex *gāndharva tāla* were played on the drums, which needed intense concentration or *avadhāna*. Bharata does not specifically define *parivarta*, but he mentions the term in certain places in the sense of repetition. Perhaps, it was comparable to the present day *āvartanas* of *tāla* ?

29. i.e.,the function of designating a certain note as *graha, aṁśa*, etc.,- all these which go to make a melodic structure of *jāti*.

30. Much of the text is missing here.

31. Bharata, in his list of topics relating to *svara*, mentions only seven items as relating to the *śārīrī vīṇa* or the human body as the source of vocal music. *Tāna* has not been included in it. Abhinava explains this by saying that, even though, *tāna* is possible in vocal music, it is inconvenient. It may be used only in vocal practice. Even then, one has to take the help of the *vīṇā* which is capable of producing the exact number of notes required. That is, even when one is not able to produce the notes

from the voice, one may, by having the distinction of notes comprehended by the heart, be able to produce the exact notes of the *tāna* on the *vīṇā*. It seems, that though *tāna* was possible in the *śārīrī*, it was actually more popular on the *vīṇā*. It may be noticed that the word *tāna* derives from the root '*tan*' which means 'to stretch' or 'pull'; perhaps this reference to stretching or pulling of strings indicates instrumental playing as the source of *tānas*.

32. *Śuṣka* refers to meaningless words like *jhanṭuṃ, digle, digidigi* etc. These were used for fulfillment of the metre, but could also be set to metre independently too. Thus, these were called '*bahirgīta*' or '*nirgīta*'. *Bahirgīta* was a *gīta* with meaningless words. According to Abhinava (*AB* on *NŚ* 31,323), *bahirgīta* referred to *upohana*, which meant the prelude to a melody. These nonsensical syllables were rendered both in vocal and instrumental music. However, they were more popular in the latter, and were know as *dhātuśuṣka*. On the *vīṇā*, meaningless syllables like *jhanṭum*, *jagatiya* formed the basis of making different strokes (*AB* on *NŚ* 34, 33).

33. A *śruti* was a cognisable musical microtone; however, it was not sung or played *per se*. A *śruti* was a musical interval; it functioned as a unit of measurement of *svara* or note, and a *svara* was supposed to consist of a specific number of *śrutis* - two, three or four. It may be noted, that, Bharata does not mention *śruti* in connection with the *śārīrī vīṇā*, but instead relates it to the *dāravī*. Abhinava thinks, that *śrutis* are useful for relaxation and tightening of strings in tuning. Agin "the *śrutis* are clearly illustrated on the *vīṇā*" (*AB* on *NŚ*. 28, p.13). "The *śrutis* are described only to divide the *grāma*-" (ibid.p.12). The purpose of *śrutis* was to subdivide the octave into twenty-two micro-intervals and, thus, it could be of help in instumental music. It is significant, that the most fundamental aspect of *śrutis* viz., the *pramāṇa śruti* or the standardized *śruti* is described in the context of the tuning process of the *vīṇā*. In fact, that is how it

could be discerned, for it was not conceived in terms of any mathematical ratio. Thus, the *śrutis* were held to be audible and practically useful, particularly in the case of instumental music and more so when *vīṇās* of the harp type were used. Nevertheless, no strict mathematical measures were relied upon. The tuning itself depended on the tension of strings rather than the control of their available length.

34. *Pada* is one of the constituent elements of *gāndharva*. It consists of the words of the melody. Bharata, and following him Abhinava, ennumerate all the linguistic elements which relate to *pada*. Thus, they speak of grammar and syllables, consonant, vowels, *halanta* syllables, prefixes, suffixes, *sandhis, vibhaktis* etc.

35. The various *tāla* structures of *gāndharva* were constituted by basically eight types of beats, four unsounded and the other four sounded ones (*NŚ* 31,30-31).

The former consisted of *āvāpa, niṣkrāma, vikṣepa* and *praveśa,* the latter were *śamyā, tāla, dhruvā* and *sannipāta*. In *gāndharva*, these beats were denoted by some typical gestures of hands and palms and one could not deviate from these prescribed movements. Thus, these gestures seem to have had some ritualistic significance. *Āvāpa* was the folding of fingers with palm facing upwards (*uttānāngulasankoca ibid.* 31,30). *Niṣkrāma* was the *adhogata* palm with fingers extended - *prasāraṇāt* (ibid. 31, 33). Casting of this hand to the right was *vikṣepa* (*l.c.*) Drawing in of the fingers stretched during *vikṣepa* was *praveśa* (ibid. 31, 34). Of the sounded beats, *śamyā* was the beat sounded with the right hand, *tāla* with the left hand and *sannipāta* with both the hands (*ibid.* 31 36-37). *Dhruvā* has been described by Śārṅgadeva, as a movement of the hands after the snapping of fingers (*SR.* 5, 9 Adyar ed).

36. Just as present day *tāla* is measured by *mātrās* (for eg., *ektāla*=12 *mātrās*, *teentāl*=16 *mātrās* etc.), the basic time-unit of the ancient *tālas* was, what was termed *kalā*. However, one *kalā*

measured five *nimeṣas*, and not one *nimeṣa* (the time taken to utter a short sanskrit vowel), as the present day *mātrā*. One unit of two *kalās* in the *dvikalā* mode was termed *pādamārga*, and four such *pādamārgas* made a larger *tāla* unit called *mātrā*-this was quite different from the metric *mātrā* (equal to one *nimeṣa*) spoken of above. The *gītakas* were the major *tāla* structures of *gāndharva*, and *prakaraṇa* was the generic name for the seven *gītakas*. The term *vastu* though used prolifically by Bharata, is, howere, not defined by him. A *vastu* was one of the main constituents with which the structure of the *gītakas* was built. It consisted of *mātrās* (not the metric one, but the larger *tāla* unit). According to Dattila (*Dattilam* 139), it consisted of six, three or one and a half such *mātrā* units.

37. Abhinava gives a two-fold meaning of *aṅga*, as *tālāṅga* and *varṇāṅga*. The former, as described by Bharata, are of three types, viz., *vivadha*, *ekaka* and *vṛtta*. Bharata says that these were formed within the *vastus* and *avayavas* (*limbs*) of the *gītakas* (ibid. 32, 190-91).

38. Bharata defines *vidārī* as the consummation of a *pada* or *varṇa*. Abhinava terms *vidārī* as a *gītakhanda*, i.e., a musical segment, and the division seems to have been made on the basis of *tāla*.

39. Bharata speaks of three tempos (*laya*), *druta* or fast, *madhya* or middling and *vilambita* or slow. These corresponded to the three *mārgas*; *citra mārga* (*druta laya*), *vṛtta mārga* was in *madhya laya* and the *dakṣiṇa mārga* related to *vilambita laya*.

Yati was the regulation of speed or tempo of words of *varṇas*, i.e., syllables of both vocal and instrumental melody. This was regulated by three types of *laya*. The one which had the same tempo in the begining, middle and end, was *samā*. *Srotogatā*, like the river current, began with a slow speed and gradually accelerated to a fast one. *Gopucchā* was the reverse of *srotogatā*, commencing as a fast *laya* and concluding in a slow one.

40. *Pāṇi* related to the synchronisation of *tāla*, and the *tāla* stresses of the vocal or instrumental melody. This was of three kinds -

samapāṇi, avapāṇi and *uparipāṇi.* If the *laya* of the *tāla* and that of the melody played or sung were in harmony, it was termed *samapāṇi.* i.e., their beats synchronised with each other. If the melodic stresses preceded the *tāla* beats, it was termed *avapāṇi*, and if they followed the *tāla*-beats, it was termed *uparipāṇi.*

41. What Abhinava means, is, that one point of view is that *vyañjana* (consonant) indicated meaningless syllables, the *śuṣkākṣara* like *jhanṭum* etc. But, since earlier (see note 32), the *śuṣka* has been understood as basically connected with instumental music, this meaning would be out of place. It would be more appropriate to connect it with the grammar of the *pada.*

42. *Raktagāndhārī* was a *madhyama-grāmikī jāti* with *sa-ma* movement dominant.

43. See note 6.

44. *Prakaraṇa* was a general name for the seven *gītakas*, also called *saptarūpa*. They were major *tāla*-structures of *gāndharva* music. *Madraka* was the name of one of the seven major *tāla*-compositions. Both are related to the *tālādhyāya.*

45. The *gāndharva* system of music admitted of only seven notes. Apart from these seven, the only others that were permissible were,*kākalī niṣāda* and *antara-gāndhāra.* Both had the nature of being slightly sharpened notes, being two *śrutis* higher than their regular intervals. As they were modified froms of the regular *gāndhāra* and *niṣāda*, they did not have the same status as the seven pure or *avikṛta* notes and were subsidiary to the latter, Hence, these were known as the *vikṛta* notes or the two *sādhāraṇa* notes.

Kākalī niṣāda and *antara gāndhāra* could not be employed as *aṁśa* in any *jāti*, since they were only modified notes. Moreover, the *sādhāraṇa* notes were to be used only in some specific *jātis* and there, too, in a limited fashion; *Madhyamā*, *Pañcamī* and the *Ṣaḍjamadhyamā* were the only three *jātis* in which the *svara-sādhāraṇa* could be used. However, these two *svaras* were used prolifically in *dhruvā gāna.*

46. The idea is, that on hearing, the mind is absorbed in sound and assumes its from. Normally, this state of sound perception does not affect the emotional neutrality of the mind. Musical notes destroy this neutrality and draw the attention of the mind to their own specific beauty.

47. Here, the *svara* is defined as arising from a transformation of a *śruti*. First, we have an interval consisting of a fixed number of *śrutis*; within this interval, at a fixed point, the *śruti* is magnified through a slight force of breath, and the resultant note is smooth and pleasing.

48. The essence of *svara*, is, not just its smoothness or sweetness, but the fact that it is characterisd by resonance. In fact, this is what *śruti* lacked and hence it could not be sung or played *per se*. The *śrutis* have fixed places; when some out of them are struck by an impact and a particularly pleasing and continuous resonance is produced then we have a *svara*. *Svara*, thus, is of the nature of resonance (*anuraṇātma*), which has continuity and sweetness and is produced from the magnification of specific *śrutis* at the end of particular intervals. Cf; Lath, M, *A study of Dattilam* p. 210, where *snigdhatva* and *raktatava* are not distinguished. *Snigdhatva* seems to indicate the unbrokenness and continuity of resonance, whereas, *raktatva* seems to refer to its accoustically pleasing effect. Dr. Lath opines that the resonance of the *svara* is to be understood within the law of harmonics.

49. Abhinava criticises the doctrine which regards the *vīṇā* as an image or reflection of the human-body or voice. His argument is that, (1) the *vīṇā* is not an image at all. A mirror shows the likeness of the body reflected in it. *Vīṇā* is not perceived as such a reflected likeness. (2) Nor is the *vīṇā* perceived like a reflecting mirror in which a likeness may be reflected. (3) Nor is the *vīṇā* a reflection or echo of the note produced by a human voice because the two are perceived by different senses; the *vīṇā* is seen and the note is heard. If the meaning is that the note of the *vīṇā* is not literally an echo of the note produced by the human-voice, then the reason given should be interpreted to mean that

the two are perceived by two different acts of sensation. (4) This second interpretation mentioned in (3) is given as an additional argument by saying that the same sound does not travel in space.

The perception of sound was a subject of debate in Ancient Indian Philosophical Schools. The two theories generally current were termed (a) *vīci-taraṅganyāya* and (b) *kadamabogolakanyāya*. In both the theories, the original sound is the cause of further sounds, and thus a series is produced of which the proximate member is perceived. The nature of the series is disputed. For some, it is like a series of waves. For others, it is like the different concentric rings of a *kadamba* flower. There is a further difference of opinion on the subject. Some like the Vaiśeṣikas and Buddhists believed sound to be impermanent and momentary, while the Mīmāṁsakas, Vaiyākaraṇas, and Vedāntins believe sound to be eternal and consequently that it is only air-movements which are produced, through which sound is manifested. In denying the translocation of sound in the ether, Abhinava, perhaps, has in mind its real indivisibility and perhaps the idea that when an echo is heard, it is the original sound itself that is heard. Hence hearing the human voice and hearing the *vīṇā* correspond to differnt acts of perception with two different objects.

50. Bharata, and following him Abhinava, hold *svara* to be primary. The other school of thought, led by Dattila, believed *śruti* to be the basis of *svara*. Only certain specific *śrutis* out of the twenty two, which were musically relevant attained the status of a *svara*, thus making the *svaras* dependent on the *śrutis*.

51. *'Puṣpasādhāraṇe kāle kokilā vakti pañcamam.'*

Nāradīya Śikṣā. 1, 5, 4.

Then again -

'Urasaḥ śirasaḥ kaṇṭhādutthitaḥ pañcamaḥ svaraḥ'

ibid., 1, 5, 6.

Here, the identification of the *svara*, is in terms of some determinate pitch, rather than relatively to the *śrutis*; because the

śrutis; cannot be connected either to the seasons or locations of the body. The reference to cuckoo in the spring is an attempt to indicate the absolute pitch of the *pañcama*. This procedure would be irrelevant if the *pañcama* was to be defined in a fixed order of *śrutis*, and the *śrutis* were available independently.

52. *Śruti* is a microtone, i.e., a minimal segment of an audible musical sound '*dhvaninādasaṁjñitaḥ svaraḥ*'. *Svara* is a musical note characterised by resonance (*anuraṇana, raṇana*) and harmonics.

'*Sāmavede grāmavibhāgābhāvāt* ', - Abhinava makes an important statement here. Does this mean that the concept of *śrutis* was not really applicable to *Sāman* but arose in the context of *gāndharva*, the genesis of which was intimately connected with the wooden lute? *Sāman* music was primarily vocal singing, and it would be difficult to fix the twenty-two *śrutis* in the throat-

'Dāravī gātravīṇā ca dve vīṇe gānajātiṣu /
Sāmakī gātravīṇā tu tasyāḥ śruṇuta lakṣaṇam //
Gātravīṇā tu sā proktā yasyām gāyanti Sāmagāḥ /
Svaravyañjanasaṁyuktā aṅgulyaṅguṣṭharañjitā'//

Nāradīya Śikṣā 1, 6, 1-2.

There was possibly an artificial division of the octave. With the development of instrumental music, perhaps the need for *śrutis* arose ? How were they to be tuned accurately and the notes fixed ? The relationship of the seven notes to the twenty-two *śrutis* is clearly analogus to the relationship of the diameter and the circumference, a ratio which is now know as π. Perhaps, the semi-circular form of the harp-shaped *vīṇā* suggested this kind of relationship.

53. There are five *śruti - jātis* viz., *Dīptā*, *Āyatā*, *Karuṇā*, *Mṛdu* and *Madhyā*. The twenty-two *śrutis* are classified into these five *jātis*.

54. This apparently means that there are no such fixed *sthānas* for the *śrutis*.

55. The idea apparently is, that the property of musical charm should belong to the sound produced by the impact of the breath on fixed places of the body.

56. Tradition believes that scorpions arise from cow-dung.

57. Abhinavagupta is arguing, that, the true musical property belongs, not to the sound consisting of mere physical vibration, but rather to a kind of resonance. The physical sounds seem to manifest musical property of which it is the immediate locus or form. The physical sound is produced, while the musical property of resonance is manifested. The musical property has a necessary psychological aspect. It can be recognised by the mind as an ideal form, even when the sounds manifesting it are different. In essence, Abhinava's conception of *svara*, may be expressed as '*dhvani-vyaṅgya-dharmaviśeṣa*', and readily reminds one of the grammatical notion of *sphota*. In fact, Abhinava declares the *svara* to be resonance and compares it with *anusvāra*. Musical property, thus becomes a supervenient ideal quality. It may be compared with poetic *dhvani* which was accepted for non-verbal media also, vide *Dhvanyāloka*.

58. The charge was, that *śrutis* and *svaras* presuppose each other. Without a fixed starting point in *svara*, we cannot count the *śrutis*, and without counting the *śrutis*, we cannot determine the *svaras*. The answer seems to be, that, *svaras* are recognisable *per-se*, and the *śrutis* serve to subdivide the octave and measure the intervals.

59. The meaning is, that sounds produced from two immediate positions will not lead to two clearly distinguishable notes; i.e., to say, if a *śruti* follows another immediately and the former represents a note, then the latter cannot be a new and distinct note.

60. In *gāndharva* music, *svaras* or notes are of three types - those which consist of four *śrutis*, those which have three *śrutis* and those which have two *śrutis*. No *svara* can have more than four *śrutis* or less than two.

61. The concept of *grāma* is rather difficult for the modern mind to comprehend, for the notion is long since extinct. The *gāndharva* seven-note octave had a basic two - fold division on the basis of somewhat differing number of *śrutis* contained by certain notes. These two divisions were the *ṣaḍja-grāma* and the *madhyama-grāma*. The *ṣaḍja grāma* began with the *ṣaḍja* note and the arrangement of *svaras* and *śrutis* was thus :

ṣaḍja	–	4 *śrutis*
ṛṣabha	–	3 "
gāndhāra	–	2 "
madhyama	–	4 "
pañcama	–	4 "
dhaivata	–	3 "
niṣāda	–	2 "

In *madhyama - grāma, pañcama* was lowered by one *śruti*, becoming *triśrutika*. Conseqently, *dhaivata* gained one *śruti* becoming *catuśśrutika*. The *śrutis* of the rest of the notes were the same. The *madhyama-grāma*, however, commenced with the *madhyama* note, and its *śruti* arrangement was thus :

ma	–	4 *śrutis*
pa	–	3 "
dha	–	4 "
ni	–	2 "
sa	–	4 "
ri	–	3 "
ga	–	2 "

62. Abhinavagupta makes an interesting statement here-that only three *śruti* notes are to be used for tremolo. The explanation seems to be, that, while in oscillation during the tremolo or *kampana*, even if, perchance, the note was to touch a *śruti* above or below it, it will still not create *vaisvarya* as notes of two, three or four *śrutis* are legitimate. But, in the tremolo of a *catuśśrutika*

note or a *dviśrutika* note, if either are raised or lowered by even a single *śruti*, then it will create discordance, since a five *śruti* or a single *śruti* note is not possible.

In another place (*AB* on *NŚ*, 28, 27), Abhinava discusses the tremolo of the *triśrutika pañcama* of the *madhyama-grāma*. He speaks of three types of tremolos - *kampita*, *kuharita* and *recita*.

63. *Vādī*, *saṁvādi*, *vivādī* and *anuvādī* were the four terms for four different kinds of notes to be found in *jāti* singing of *gāndharva* music. Bharata equates the *vādī* with the *aṁśa*- the predominant note in a *jāti*. Bharata says, that, notes which have an interval of nine or thirteen *śrutis* between them are mutually *saṁvādī* or that they have a natural harmony.

The meaning of *vivādī* in the context of present day Indian music is that note which is omitted in a certain *rāga*, or, that which brings about discordance. The concept of *vivādī* in *gāndharva* seems to have been different. As regards *vivādī*, Bharata says, that, "those which have two *śruti* intervals are termed *vivādīs* such as *ri* and *ga*, *dha* and *ni*. Thus, particular notes have not been singled out and described as .*vivādis* to particular *jātis*. Instead, two pairs of notes, *ri* and *ga*, *dha* and *ni* are described as *vivādis* to each other, *ga* being at a two *śruti* interval from *ri*, and so also *ni* from *ga*.

The concept of *anuvādī* seems to be, that which is not *vādī* or *saṁvādī*, but also not *vivādī*.

64. Here, Bharata enumerates different elements of a *jāti*. *Nyāsa* is the concluding note of the melodic structure. *Apanyāsa* occurred at the end of smaller parts, within the melodic structure. Each *jāti* had specific notes prescribed as *nyāsa* or *apanyāsa* for them. *Sannyāsa* was the concluding note of the first *vidārī* (a sub-division of the melodic structure).

65. There were eighteen *jātis* which were sub-divided into two- *Śuddhā* and *Vikṛtā*. *Śuddhā jātis* were those which were named after the seven *svaras*, and that very note after which the *jāti* was

named as its *aṁśa, graha, nyāsa* and *apanyāsa*. It also had the *nyāsa svara* regularly in the *mandra*, and did not have notes dropped from it.

66. *Mālavakaiśika* is a *grāma rāga*. The *dhruvā* songs were set to musical forms such as *grāma-ragas, rāga, bhāṣā, vibhāṣā* etc. Abhinava explains, that, these musical forms were derived from the melodic structures of *gāndharva* i.e., the *jātis*. These *grāma-rāgas* were born through combining the various elements of various *jātis*. *Mālavakaiśika* had *Kaiśiki* as its source *jāti, sa* as *aṁśa* and *nyāsa*, and, was sung in the *vesarā giti* (style).

67. Bharata equates the *vādī* with the *aṁśa*, i.e., the predominant note in a *jāti* - *tatra yo yadaṁśaḥ sa tadvādī* (*NŚ*. 28, p.15). As stated by Abhinava, Dattila, too, regards *vādī* and *aṁśa* as synonyms - *Yo'tyantabahulo yatra vādī vāṁśaśca tatra saḥ* (*Dattilam*. 18). Mataṅga (*Bṛhaddeśī*. p. 13) and *Śārṅgadeva* (*SR*. 1, 3, 50; also *ibid*. 1, 3, 47), giving an analogy for the *vādī*, have called it the ruler among the other notes. Siṁhabhūpāla (*Sudhākara* comm. on SR 1, 3, 47) and Kallināthа (Comm. on *SR* 1. p. 183) also term *vādī* to be the most recurring note and synonymous with *aṁśa*. Kallinātha explains, that, *vādī* was the main *aṁśa* of a *jāti*. The remaining *aṁśa* notes were the *paryāyāṁśas* (*ibid*. p. 190). He also says, that, any *aṁśa* notes of a *jāti* could be made *vādī* and *graha* alternately (*ibid*. p. 186).

68. Accoding to Bharata, the notes which have an interval of nine or thirteen *śrutis* between them are mutually *saṁvādī*, or, that they have a matural harmony (*NŚ*. 28. p. 15). He enumerates the pairs of *saṁvādīs* in both the *grāmas*. These are, namely, *sa-pa, ri-dha, ga-ni* and *sa-ma saṁvāda* in the *ṣadja grāma*. In the *madhyama-grāma*, the *sa-pa saṁvāda* does not obtain and is replaced by *ri-pa saṁvāda*. Now, Bharata, Dattila (*Dattilam*. 18) and others have spoken of nine-thirteen *śruti* interval *saṁvāda*, i.e., *dha* is located on the thirteenth *śruti* from *ri, ni* is on the thirteenth sruti from *ga* and so on. But the actual interval existing between these notes is eight or twelve. Perhaps this is why Śārṅgadeva, at a later period upholds the other point of view

"*Saṁvādi svaras* are those between which are 8 or 12 *śrutis*" (*SR.* 1, 3, 48-49). Abhinava, however, quoting his teacher, attempts to clarify the two points of view. He says that *antara* here does not mean interval, but nature or form (i.e., of the *svara*). Thus, the contradiction is resolved, The two views are but one and the same, and are only two different ways of expressing the same thing.

69. Abhinava had earlier said that the maximum span of *śruti* intervals between two notes consists of four *śrutis*. An objection is raised - that if one moves from (*madhya*) *ṣaḍja* to *madhya niṣāda*, we shall have an interval of eighteen *śrutis*. Abhinava argues that this does not contradict the basic principle, because in covering such long intervals, the breath necessarily touches intermediate stations. In other words, while from one note to the other adjacent one, there can be a clear staccato jump, for larger intervals intermediate stations are touched and passed over.

70. Abhinava is arguing, in effect, that to reach one note from another, the voice must jump fixed intervals of 4, 3 or 2 *śrutis* neither more nor less. Thus, if *ṛṣabha* has to be articulated after *ṣaḍja*, there can only be one jump of 4 *śrutis*, because there are no intervening notes of 2 or 3 *śrutis*. These intervals, thus, become like musical quanta.

71. The *svara* is a partless and integral unity, not a compound of simultaneous or successive parts. In the *śrutis*, there is undoubtedly a succession of units. But on account of the quick process of transition, their succession appears continuous and the last *śruti* where the *svara* is reached, acquires its character from the continuous growing impression produced by the successive *śrutis* on the mind. In this sense, the *svara* may also be regarded as a whole or an *énsemble*, which is reached through a successive and orderd process but whithin which no parts can be distinguished, Thus, while the passage from one note to another constitutes a quantum leap in terms of musical intervals, in another sense, it is constituted by a continuous wave- like passage, where, only the last effect can be self-consciously apprehended.

72. Here, Abhinava says that there is no *saṁvāda* between *madhyama* and *niṣāda* even though the interval is of nine and thirteen *śrutis*. He gives the example of the *Ṣaḍja-madhyamā jāti*, where in its *ṣāḍava* or hexatonic form, even though *madhyama* is the *aṁśa*, there is *lopa* of *niṣāda*. Bharata does not raise the question at all. The answer is, however, given by Abhinava. He says that *saṁvāda* will accrue when two notes are formed with an equal number of *śrutis-samaśrutika* (besides, of course, the fact that there should be an interval of nine and thirteen *śrutis* between them). Now, *madhyama* has four *śrutis* and *niṣāda* has three, so there will be no *saṁvāda*. Similarly, in the *madhyama-grāma*, where *dhaivata* becomes *catuśśrutika*, no *saṁvāda* will obtain with *ṛṣabha* which is *triśrutika*. Abhinava here cites the example of *Kaiśika jāti*, where, in its *ṣāḍava* form, the elimination of *ṛṣabha* even with *dhaivata* as *aṁśa* is not an exception.

73. What is probably meant, is that the *saṁvāda* or *ri-dha, sa-pa* are eliminated in favour of *ri-pa* in the *madhyama grāma*.

74. The idea seems to be, that, in *gāndharva*, the use of *kākalī* and *antara* is so slight and transient that *ṣaḍja* and *madhyama* (the unchanging note) should over-all appear unchaged. Again, there are obviously some problems relating to *saṁvāda* as regards the *sādhāraṇa* notes. Hence, they are rarely used in *gāndharva*.

74(a). In the *dhruvā gāna*, *sādhāraṇa* notes were used freely in the extension of the melody. This could upset the classic scheme of the *saṁvādis*. In such a case, reliance was placed on the *aṁśa* as a basic stabilizing factor.

74(b). What is probably meant, is, that when *kākalī-niṣāda* is used, it is so used that *ṣaḍja* can also be heard on the same string. In other words the distinction between them is kept wholly elusive in *gāndharva*.

75. This probably refers to the fact that apart from the 2 *śrutis* specified in *niṣāda* and *gāndhāra*, there are 2 other *śruis* latent in them. These hidden *śrutis* are manifested, only when *kākalī* and *antara svaras* are sung.

76. This passage of Abhinava has been understood by some to mean, that, the *gāndhāra* and *niṣāda* are *vivādis* to all notes, which is not a correct interpretation. The meaning of *vivādi*, in the context of present day Indian music is, that note which is omitted in a certain *rāga*, or, that which brings about discordance. The concept of *vivādī* in *gāndharva* seems to have been different. As regards *vivādī*, Bharata says, those which have two *śruti* intervals are termed *vivādis* such as *ṛṣabha* and *gāndhāra*, *dhaivata* and *niṣāda* (*NŚ* 28, p. 15). Thus, particular notes have not been singled out and described as *vivādis* to particular *jātis*. Instead, two pairs of notes, *ṛṣabha* and *gāndhāra*, *dhaivata* and *niṣāda* are described as *vivādis* to each other; *gāndhāra* being at a two *śruti* interval from *ṛṣabha*, and so also *niṣāda* from *dhaivata*.

77. It should perhaps run like this - With *ṛṣabha* (as *aṁśa*) *dha pa*, (instead of *dha ma*) *ni ga, ma sa* (instead of *pa, ma sa*). It would then mean that with *ri aṁśa, dha pa* are *saṁvādis* (of *ri*), *ni-ga vivādī* and *ma sa anuvādī*.

78. It seems, that, in an earlier period there were three *grāmas* current viz., *ṣaḍja grāma*, *madhyama grāma* and *gāndhāra grāma*. Nārada in his *Nāradīyaśikṣā* (1, 2, 7), mentions the *gāndhāra grāma*, although, he says that it does not exist in this world and is found only in the world of gods. This shows, that, even by Nārada's time, the *gāndhāra grāma* had already become extinct. That it was definitly extinct by Bharata's time is proved by the fact that he does not even mention it.

79. Why are there only two *grāmas* ? Why are not there other *grāmas* according to the other notes too ? This is the basic question which Abhinava is trying to answer here. He first quotes Dattila by saying, that, the answer is, that this is because the *mūrcchanās* are named by the *ṣaḍja* and *madhyama grāmas* - *ṣaḍjādi mūrcchanā* and *madhyamādi mūrcchanā*. But he himself rejects this as not valid, as one could easily have a *mūrcchanā* beginning from *ṛṣabha* ending in *sa*, or a *mūrcchanā* beginning from *ga* ending in *ri*, and there would be thus the defect of circularity. He answers it by saying that *madhyama* is imperishable, preėminent

and fixed, and *ṣaḍja* being its *saṁvādi* is also prominent. What he means is, that, *ṣaḍja* and *madhyama* are the only two full i.e., *catuśśrutika* notes and permanent. The *dviśrutika* and *triśrutika* notes are not strong enough to generate a new *grāma.* Abhinava points out that *pañcama* also has equal *śrutis*, i.e., it is also *catuśśrutika.* But, since it becomes a *triśrutika* note in the *madhyama grāma,* it is not a stable note. *Ṣaḍja* and *madhyama* are the only two notes which have full *śrutis* and do not change their nature (i.e., loose any *śruti*) at all. Hence the *raison détre* for *ṣaḍja* and *madhyama grāmas.* This, however, would not apply to *gandhāra grāma* if *gandhāra* is *triśrutika.*

80. If the *śrutis* of all three octaves (twenty-two in each octave) are taken, then there would be sixty-six *śrutis.* However, the gamut of seven notes are produced only by twenty-two, so only twenty-two *śrutis* have been mentioned here.

81. Distinction is here made between the apprehension of *śrutis* as atomic units and the *svaras* as the real units. Also a difference is made between the relationship of *śrutis* to *svaras,* in *gāna* and *gāndharva.* In *madhyama grāma*, only the *sa-ma saṁvāda* obtains and not the *sa-pa.*

82. Again, Abhinava repeats, why two *grāmas* only ? Although *pañcama* is *catuśśrutika* in the *ṣaḍja grāma*, it has a variant in the *madhyama grāma*, where it is not *catuśśrutika.* That is why *pañcama* has two forms. Hence it is not a filled up (*pūrṇa*) note in that sense. So also, *gāndhāra* and *niṣāda* which have their variant forms in the *kākalī* and *antara* notes.

83. If *veda śruti* is taken as fourth *śruti*, and *yati śruti* as third, then the meaning would be, that, the four *śruti* note does not waver, just as a ripe *kapittha* fruit. The four *śruti* note is a complete note, unable to take on more *śrutis* and is like the *kapittha* fruit which cannot ripen any more, as, it is fully ripe. Just as, when there is a slight breeze the fruit bends in that direction, so also the four *śruti* note (i.e., it bends or lends its *śruti* to any preceding or succeeding note).

84. Abhinava, here, refers to the *alaṁkāras*, *kampita*, *kuharita* and *recita*. These seem to be *alaṁkāras* of three *śruti* notes, i.e., *ri* and *dha* (and perhaps *pa* in *madhyama grāma*). In chapter 29, he says - '*recitakampitakuharāstu*' *śirovakṣaḥkanṭhaniviṣṭasya triśruteḥ svarasya kamparūpā ityabhijñānenāpi darśitumaśakyā iti na vilikhitā iti* (*AB* on *NŚ* 29, 21-22). *Recita, kampita, kuharita,* resulted from a subtle quivering of the three *śruti* note in the head (*tāra*) chest (*mandra*) and throat (*madhya*). These *alaṁkāras* were so subtle, that, though they could be recognised in a melody, they could not be expressed through words. Bharata, however, describes *kampita* as "a quiver of the time duration of three *kalās*" (*Kampitaṁ tu kalātrayam NŚ* 29.43). Abhinava, commenting on this says, that *kalā* could not be taken as *śruti* here (as was opined by some) but instead was to be taken as a measure of time - *kalātra na śrutiḥ api tu kalākālaḥ* (*AB* on *NŚ* 29, 43). Perhaps it means *alaṁkāras*, which consisted of a quiver of *śruti* notes lasted a time duration of three *kalās*?

85. Bharata, thus, explains the *pramāṇa śruti*. *Pañcama*, in the *ṣaḍja grāma* consists of four *śrutis*, in the *madhyama grāma* it is lowered by one *śruti*. It is this relative difference of one *śruti* that Bharata terms as *pramāṇa śruti*, and it was not conceived of in terms of any mathematical ratio. As Abhinava says here, "The difference which occurs in *pañcama*, when it is raised or lowered by a *śruti* and when consequent slackness or tension (of string) occurs, that indicates a standard (*pramāṇa*) *śruti*." This is illustrated by the procedure of comparing two *vīṇās*, first tuned to *ṣaḍjagrāma* and then differentiated, so as to yield the requisite *śruti* differences.

86. Perhaps the demonstration of the standard *śruti* can be better demonstrated on the harp type of *vīṇā* rather than the lute type of *vīṇā* made of gourd etc.

87. The difference of one *śruti* (that one *pramāṇa śruti*) between the two notes viz. *catuśśrutika pañcama* of *ṣaḍja grāma* and *triś-*

rtutika pañcama of *madhyama grāma*, struck on two differently tuned but otherwise identical (in string, beam etc.) *vīṇās*.

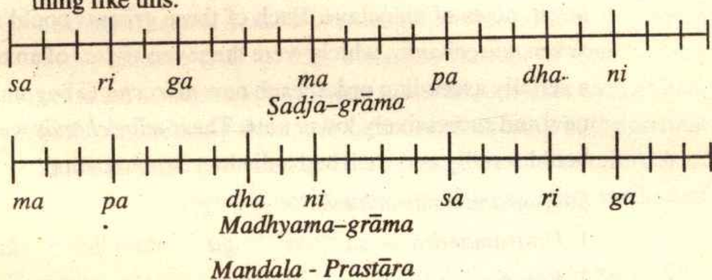
Two indentically constructed *vīṇās* are taken. Both are tuned to the seven notes of the *ṣaḍja grāma*. One is termed the *dhruvā vīṇā* - this is the 'immovable' or constant *vīṇā* which is not touched. The *pañcama* of the other *vīṇā*, called the *cala vīṇā*, is slightly lowered, so that it sounds just a little lower than the *pañcama* of the *dhruvā vīṇā*; this lowered pitch is tuned to the *pañcama* of the *madhyama grāma*. This is three *śrutis* from *madhyama*, and is thus distinct from the *ṣaḍjagrāmika pañcama* which was four *śrutis* from *madhyama*. This gave the measure of one *śruti*. Then, with this lowered *pañcama* as the focal point, all the other strings of the *cala viṇā* are also lowered so that they return to the *ṣaḍja grāma* but at a pitch of one *śruti* lower than the *dhruvā vīṇā*.

88. Abhinavagupta seems to imply clearly, the difference between *lakṣaṇa* and *lakṣya* in music. *Lakṣaṇa* is the formal aspect as prescribed in the *śāstras*. *Lakṣya* is the music actually practised.

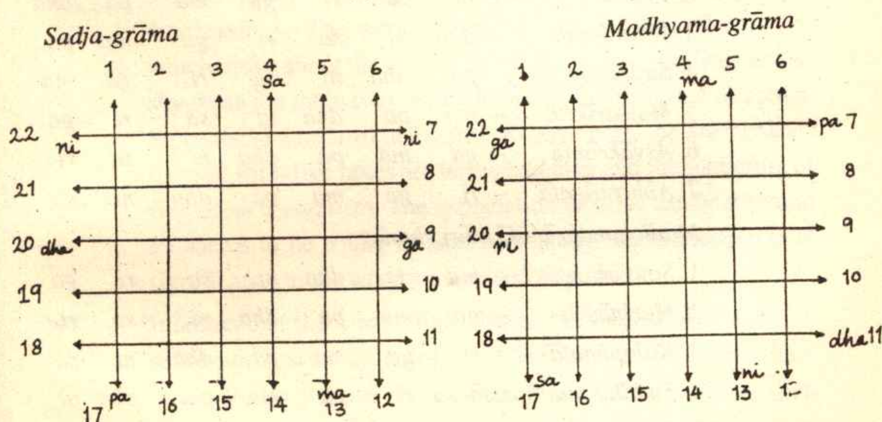
89. The *dhruvā* and the *cala vīṇās* have already been described. Further lowering of the *cala vīṇā* in relation to the *dhruvā vīṇā*, revealed the *pramāṇa* or measure of the intervals of two *śruti*, three *śruti* or four *śruti*. The tuning procedure was thus. After all the notes of the *cala vīṇā* had been lowered to the measure of one *śruti*, the *gāndhāra* and *niṣāda* of the *cala vīṇā*, now, only slightly higher than the *ṛṣabha* and *dhaivata* of the *dhruvā vīṇā* were so lowered that they reached the same pitch as the *ṛṣabha* and *dhaivata* of the *dhruvā vīṇā*. The rest of the *vīṇā* strings were again lowered to conform with the new positions of *ri dha*. This second *sāraṇā* or tuning gave the magnitude of the two *śruti* interval. In the third *sāraṇā* or tuning, the *triśrutika* notes, *ṛṣabha* and *dhaivata* of the *cala vīṇā*, (which were now only a *śruti* higher than the *sa* and *pa* of the *dhruvā vīṇā*) were so lowered, so as to become one with the *ṣaḍja* and *pañcama* of the *dhruvā vīṇā*. This demonstrated the magnitude of three *śruti* intervals in three steps of a *śruti* each. The rest of the strings of the *cala vīṇā*

were again lowered to conform to this new position of *ri* and *dha*. In the ultimate *sāraṇā*, the three *svaras pa, ma* and *sa* (all *catuśśrutika svaras*) of the *cala vīṇā* (which were already three *śruti* lower than these same notes on the *dhruvā vīṇā*) were further lowered and made one with the notes *ma, ga* and *ni* respectively of the *dhruvā vīṇā*. This demonstrated the four *śruti* interval.

90. Bharata does not mention any graph. The *Bṛhaddeśī* is the first work where such graphs are described and drawn, though they may have existed earlier. *Daṇḍa Prastāra* - This could be some thing like this.



Maṇḍala - Prastāra



91. The *mūrcchanās* are in ascending order. Why Abhinava should refer to them as in orderly and successive descent is not clear. Perhaps he means that each new *mūrcchanā* begins from a successively lower note, and hence there is a descent.

92. The etymology of the word *mūrcchanā* is given here. The word *mūrcchanā* has been derived from the root *mūrcch* which has two meanings : *moha* or loss of conciousness and *samucchrāya* which means to swell or rise. It is the latter meaning which seems to apply here. Matanga, while defining *mūrcchanā* states that *mūrcchanā* is the basis on which *rāga* is built or erected.

93. *Niṣādāddhaivatāntam* should be inserted in-between i.e., from *niṣāda* to *dhaivata*. This seems to be missing.

94. Ancient Indian music recognised two *grāmas*, on the basis of two different arrangements of *śruti* intervals according to the seven notes of an octave. Each of these *grāmas* could result in seven *mūrcchanās*, which, were the seven *svaras* of an octave in a serially ascending order; each new *mūrcchanā* beginning on a new and successively lower note. These *mūrcchanās* were numbered serially and each had a distinct denomination.

Ṣaḍjagrāmikī mūrcchanās :

1. *Uttaramandrā*	– *sa*	*ri*	*ga*	*ma*	*pa*	*dha*	*ni*
2. *Rajanī*	– *ni*	*sa*	*ri*	*ga*	*ma*	*pa*	*dha*
3. *Uttarāyatā*	– *dha*	*ni*	*sa*	*ri*	*ga*	*ma*	*pa*
4. *Śuddhaṣaḍjā*	– *pa*	*dha*	*ni*	*sa*	*ri*	*ga*	*ma*
5. *Matsarīkṛtā*	– *ma*	*pa*	*dha*	*ni*	*sa*	*ri*	*ga*
6. *Aśvākrāntā*	– *ga*	*ma*	*pa*	*dha*	*ni*	*sa*	*ri*
7. *Abhirudgatā*	– *ri*	*ga*	*ma*	*pa*	*dha*	*ni*	*sa*

Madhyamagrāmikī mūrcchanās :

1. *Sauvīrī*	– *ma*	*pa*	*dha*	*ni*	*sa*	*ri*	*ga*
2. *Hariṇāśvā*	– *ga*	*ma*	*pa*	*dha*	*ni*	*sa*	*ri*
3. *Kalopanatā*	– *ri*	*ga*	*ma*	*pa*	*dha*	*ni*	*sa*
4. *Śuddha-madhyamā*	–*sa*	*ri*	*ga*	*ma*	*pa*	*dha*	*ni*
5. *Mārgī*	– *ni*	*sa*	*ri*	*ga*	*ma*	*pa*	*dha*
6. *Pauravī*	– *dha*	*ni*	*sa*	*ri*	*ga*	*ma*	*pa*
7. *Hṛṣyakā*	– *pa*	*dha*	*ni*	*sa*	*ri*	*ga*	*ma*

94(a). Due to the lowering of *pañcama* by one *śruti* in the *madhyama grāma*, a lot of difference arises in the two *grāmas* as regards the

arrangement of *saṁvādis*, *anuvādis*, notes which were permitted omission as well as in the order of *mūrcchanās*.

95. Though Bharata does not mention *mūrcchanās* in connection with the *śarirī vīṇā*, strangely enough, Abhinava does. He tries to justify the role of *mūrcchanās* in singing by pointing out their use in the singing of *Sāman*.

So it has been shown "he sings three songs by the *Uttaramandrā*" (*AB*. p. 30). The same has been repeated here, as also the singing by *Pāṭalikās* (this appears to be some Vedic *mūrcchanā* though its identification has not yet been made). He also says that *jāti Ārṣabhī* was sung in the *mūrcchanā* beginning with *pañcama* (AB. p. 55). Thus, the concept of a *mūrcchanā* bears the strongest resemblance to a scale, seven in each *grāma*, each commencing from a different note. Indeed, in the ancient musical system, with its rigidly fixed scheme of determined *śruti* intervals between the notes, there could be no other method of obtaining a variety of scales.

96. Abhinava, here, it seems, is trying to give the etymology of the word *auḍuva*. The woud '*uḍuva*', he says, means the sky, in which move about the stars '*uḍu*'. The earth, water, fire, air and sky these are the *pañca-mahābhūtas* or the five great elements. Since the sky (*uḍuva*) is the fifth element here, the *mūrcchanās* derived from five notes are termed *auḍuva* and the rendering of five notes is *auḍuvita*. The explanation is rather far-fetched and he seems to be trying to somehow attach some metaphysical significance to the word *auḍuva* and *auḍuvita*.

97. It seems that there were four classes of *mūrcchanās;* with full seven notes, with six notes, with five notes and with auxiliary notes. But this seems to be contradicted by the fact that soon after, Bharata says that *mūrcchanā* is an orderly sequence of seven notes. Were the *mūrcchanās*, then, rigid heptatonic structures ? What in that case would these four classes of *mūrcchanās* be ? Could *mūrcchanās* be rendered hexatonic and pentatonic too ? One view it seems, was that, the *mūrcchanās* rendered hexatonic or pentatonic were but another form of *tānas* (cf

Bharata, *NŚ.* 28, 32). Śārṅgadeva, too, says - *Tānāḥ syuḥ. mūrcchanāḥ ṣāḍavauḍuvīkṛtāḥ* (*SR* (Adyar ed), *Svarādhyāya*, p. 115). The other view is that *mūrcchanās* were of four types- hepatonic, hexatonic, pentatonic and with auxiliary notes. Siṁhabhūpāla gives the view of Dattila and Mataṅga on this (*ibid.* p. 114). Abhinava, here, also expounds such a view. Acarya Brihaspati opines that the *sādhāraṇīkṛtā* (with auxiliary i.e., *kākalī* and *antara* notes) *mūrcchanās* were used not in the *jāti* singing but in the rendering of *rāgas* (*Nāṭyaśāstra* - 28th *adhyāya svarādhyāya.* p. 60).

98. A *mūrcchanā* can be accomplished in two ways. If in the *ṣaḍja grāma*, *gāndhāra* is raised by two *śrutis* and considered as *dhaivata* of the *madhyama grāma*, the rest of the notes get automatically adjusted to *śruti* intervals of the *madhyama-grāma* and, thus, we can obtain *śuddha mūrcchanās* of the *madhyama-grāma.* Similarly, by lowering of *dhaivata* by two *śrutis* in the *madhyama-grāma* and considering it as *gāndhāra* of the *ṣaḍja grāma*, the *śruti* intervals will get so adjusted so as to correspond with the notes of the *ṣaḍjagrāma.*

99. Bharata declares *tānas* to be dependent on the *mūrcchanās* and gives their number as 84 - *tatra mūrcchanāśritāstānāścaturaśīti* (*NŚ* 28. p. 27). Abhinava explains *tānas* as particular states of *mūrcchanās.* There were seven ways of rendering *tānas* as hexatonic - by dropping 4 notes i.e., *sa, ri, pa* and *ni* in the *ṣaḍja grāma* and 3 notes *sa, ri, ga* in the *madhyama grāma.* For example, the first (i.e. *Uttaramandrā*) *mūrchanā* (*sa ri ga ma pa dha ni*) of the *ṣaḍja grāma* would work out thus -

1.	–	*ri*	*ga*	*ma*	*pa*	*dha*	*ni*
2.	*sa*	–	*ga*	*ma*	*pa*	*dha*	*ni*
3.	*ga*	*ri*	*ga*	*ma*	–	*dha*	*ni*
4.	*sa*	*ri*	*ga*	*ma*	*pa*	*dha*	–

In the same way, each one of the seven *ṣaḍja grāma mūrcchanā* could be rendered in four ways, so that there would be twenty-eight hexatonic *ṣaḍja - grāmikī mūrcchanās*. Similar-

ly, in the *madhyama grāma* by the *lopa* of *sa, ri* and *ga*, each one of the seven *madhyama grāma mūrcchanās* could be rendered in three ways, giving twenty-one hexatonic *madhyama grāmikā mūrcchanās*. This would give forty-nine hexatonic *tānas* in both the *grāmas*. Pentatonic *tānas* could be rendered in five ways. There were three ways in the *ṣaḍja grāma* - by omission of *ṣaḍja* and *pañcama*, by omission of *ṛṣabha* and *pañcama*, and by omission of *gāndhāra* and *niṣāda*. In *madhyama grāma* the two ways of rendering were by omission of *gāndhāra* and *niṣāda* and by that of *ṛṣabha-dhaivata*. There were twenty-one pentatonic *tānas* in the *ṣaḍja grāma* and fourteen in the *madhyama grāma* giving a sum of thirty-five. Thus, forty-nine hextonic *tānas* and thirty-five pentatonic *tānas* in both the *grāmas* gave a sum total of eight-four *tānas*. It may be noted that the rule of *saṁvāditva* governed the omission of notes in the pentatonic *tānas*.

100. *Tānakriyā* was the method of playing *tānas* on the *vīṇā*, when certain notes were to be dropped. *Tānakriyā* could be executed in two ways - by *praveśa* and *nigraha*. *Nigraha* is not-touching. *Praveśa* is the sharpening of the preceding note or the softening of the succeeding note. *Nigraha* is clear enough. It means that when a note is dropped, it is simply avoided. Explaining *praveśa*, Abhinava says that when a note, say *ṣaḍja*, was to be dropped, then (by tightening of the string) the note could be raised and rendered as *ṛṣabha*. Alternately, in the *Uttaramandrā mūrcchanā* (the *ṣaḍjagrāmikā mūrcchanā*) begining with (*ṣaḍja*), when *sa* was to be dropped (the string could be) lowered and tuned to *ni*. Whether the note was renderd higher or lower depended on whichever note happened to be stronger in that particular *jāti*, and thus further strength was imparted to the already strong note. The basic idea was that in *praveśa*, the omissible note was not avoided while playing, but assimilated into its neighbouring note, whether higher or lower as required by the exigencies of the melodic structure.

101. The mention of the notes of the *dāravī vīṇā* is also for obtaining the unsung notes that are present in the *śārīrika vīṇā.* In the latter, the notes are not fixed by strings. They are latent, and, are manifested only when the musician sings - hence 'unsung'. Before singing, the musician first fixes the pitch of his voice with the help of some musical instrument.

102. Some appear to have regarded the flute as the basis of determining the *śrutis* and the relative position of notes in the *grāmas*, since they apparently thought that in the case of the lute, notes may be defective on account of some instability in the tying of the strings to the pegs of the *vīṇā.*

103. The text of Bharata says *mūrcchanā* is to be demonstrated from the notes of the middle octave, because they are permanent in *nigraha* and *paryagraha.* Abhinava suggests that when all the positions are either not fully reached, or some positions are reached but not all, the middle octave, in any case, is fully available. Hence, that remains the basis for demonstration of *mūrcchanās.*

104. Abhinava, here, is discussing the *ṣāḍavita* of a *mūrcchanā* in the *ṣaḍja grāma* which is to be accomplished with the elimination of *ṣaḍja.* But a problem arises here. In this *ṣāḍava* form, how is the first to be differentiated from the seventh *mūrcchanā* ? In the *pūrṇa* forms, they will be 1) *sa ri ga ma pa dha ni* 7) *ri ga ma pa dha ni sa.* When *sa* is eliminated, both will remain as *ri ga ma pa dha ni.* To this, Abhinava says that when *sa* is eliminated from the seventh *mūrcchanā*, the middle *saptaka* being depleted the notes *ṣaḍja, ṛṣabha* etc., being heard in the *mandra saptaka*, i.e., this *mūrcchanā* will be entirely in the *mandra saptaka.* This he calls the seventh *luptā mūrcchanā.* Similarly, the first *mūrcchanā* with the *sa* eliminated, will belong only to the *madhyama saptaka.* (What Abhinava means by saying that the *ṣaḍja* eliminated here is that of the *tāra saptaka* is not in the least clear. This seems to be a mistake for the *madhya-saptaka ṣaḍja*). It has clearly been indicated that the *mūrcchanā* will begin from *madhya saptaka* i.e., the first *mūrcchanā* of the *ṣaḍja grāma*,

beginning with *sa* will begin from the *sa* of the middle octcave. Each new *mūrcchanā* will begin on a successively lower note. This is the *luptā ṣaḍja mūrcchanā*.

105. Apparently, this refers to the *saṁvāda* of *pañcama* (of the *madhyama grāma*) with *ṛṣabha*. This new *saṁvāda* is made possible by *nigraha*.

106. In *madhyama grāma, pañcama* was never to be dropped. This is, perhaps, because the focal point and nucleus of the *madhyama grāma* was the *triśrutika pañcama*. The reason for never dropping *dhaivata* in the *ṣaḍja grāma* is a little more difficult to comprehend. Again, perhaps this was to distinguish the *ṣaḍja grāma* from the *madhyama grāma*. The *catuśśrutika pa* and *triśrutika dha* distinguished the *ṣaḍjagrāma śruti* arrangment from that of *madhyama grāma* (with *triśrutika pa* and *catuśśrutika dha*). Either *pa* or *dha* whould have to be indispensable to preserve the identity of the *grāma*. Thus, *pa* was indispensable in the *madhyama grāma* and *dha* (though it could have been *pa* again) in the *ṣaḍja grāma*. As regards the indispensability of *madhyama*, Kallinātha gives two views. The first was simply a reiteration of tradition that *madhyama* was indispensable because Bharata and others have said that it is never to be dropped in *tānas* on rendering *jātis* pentatonic or hexatonic. But this seems arbitrary. The other view seems more logical. It held that *madhyama* is the central note dividing the octave in tho two parts : *sa, ri, ga* and *pa, dha, ni*. *Madhyama* is never to be dropped because of its solitary and focal position (*Kalānidhi* on *SR*. 1, 4, 6-8). One may compare the same idea implied by Abhinava on p.14. Kumbha, the author of *Saṅgītarāja* has used an interesting term *"trika"* (group of three) in this context and has pointed out that *ma* is the central note between the lower and higher tetrachords (*trikas*) viz., *sa ri ga* and *pa dha ni*. For this reason it is an indispensable note (*Saṅgītarāja*, 2, 1, 1, 235).

107. In the *ṣāḍava* form *gāndhāra* is not dropped, only *ni* is. In the *auḍuvita* form both *ga, ni* are dropped.

108. The *prastāra* of seven notes would have 5040 permutations as *kūṭatānas* if all the notes are used at the same time. These were arranged in a fixed order in numbered rows so that given the permutation one could find the row and *vice versa*.

109. As has already been stated, seven note *mūrcchanās* on being rendered hexatonic or pentatonic were termed *tānas*. However, here too, there were rules regarding the dropping of a note or pair of notes in either *grāma*, and, as a result only a total of eighty-four hexatonic and pentatonic *tānas* were permissible in *gāndharva*. In *gāna*, the *tānas* were limited by no such restrictions. Besides *tāna, gāna* utilised *kuṭatānas* which were basically permutations of two or more notes in all possible arrays. Abhinava says "................ in *gāndharva* there are fourteen *mūrcchanās* and eighty-four *tānas*. In *gāna* there is a variety of *kūṭatānas* depending on the utilisation of (as few as) two notes upto all the (seven) notes. Thus there would be 2,6, 24, 720 and 5040" (*AB* on *NS*. 33, 1). The seven notes of an octave could be permitted and combined in 5040 possible ways - two notes gave rise to only 2 combinations three notes gave 6 combinations, four notes to 24, five notes to 120 and six notes to 720 combinations. All these possible combinations were permissible in *gāna*. Bharata has not described *kūṭatānas*. However, Dattila (*Dattilam*. 38-39) says that *kūṭatāna* was a *mūrcchanā*, but with this basic difference that unlike the *mūrcchanā* its note sequence was in disarray. A *kūṭatāna* when rendered with all the seven notes was called *pūrṇa kūṭatāna*, when rendered with less than seven, i.e., with hexatonic or pentatonic structure, it was termed *apūrṇa kūṭatāna*. The latter could be rendered with four notes or less. Dattila gives the number of *kūṭatānas* as 5033. These *kūṭatānas* pertained only to *gāna* and it is only in the context of *rāgas* that Abhinava discusses them. The regular 84 *tānas* of *gāndharva* were for pleasing the gods - i.e., for transcendental merit. The *kūṭatānas* were "infinite" and their purpose was to "produce pleasure for the audience" - i.e., the *dṛṣṭa* purpose or *rakti*.

110. Abhinava gives the analogy of seasons to explain the *svara sādhāraṇa*. There is a time when winter is not fully over but spring has not fully arrived. This is in-between season, between two major seasons, winter and spring i.e., it neither has the biting cold of winter, nor has it matured into the warmth of spring. It shares the characteristics of both winter and summer, so also the *sādhāraṇa svaras*. They are 'in between' notes, having borrowed two *śrutis* they have become slightly sharp, but have not ripened to the status of the full fledged regular seven notes of the octave.

111. The *gāndharva* system of music admitted of only seven notes. Apart form these seven, the only others that were permissible were *kākalī niṣāda* and *antara gāndhāra*. Both had the nature of being slightly sharpened notes, being two *śrutis* higher than their regular intervals. As they were modified forms of the regular *gāndhāra* and *niṣāda*, they did not have the same status as the seven pure notes or *avikṛta* notes and were subsidiary to the latter. Abhinava points out that the two terms *kākalī* and *antara* were only a matter of convention. As a matter of fact, either could be termed *kākalī* or *antara*. These two notes were also collectively know as *svara sādhāraṇa*.

112. What Abhinava is trying to make clear is, that even when two (or more) *jātis* are grouped as *jāti sādhāraṇa* by way of having common *aṁśas* or *vādī* etc., yet they do not become identical. They may have some similar features, but there are other charecteristic elements of *jāti* too, which serve to distinguish them from each other.

113. This sentence quoted from the text in the commentary is not found in the Baroda edition of the text.

114. *Jāti Sādhāraṇa* is because of some similarity in some portions of two or more *jātis* due to similarity of the *aṁsa* and *graha*. Dissmilarity of the *jātis* continues on account of the features of which the most impotant are *nyāsa* and *antaramārga*. Here, *jāti sādhāraṇa* is sought to be defined in terms of *grahādilakṣaṇaparijñāna*. Since this is precisely what distin-

guishes the *jāti sādhāraṇa* it can be emphasized only by neglecting these *lakṣaṇas*.

115. Perhaps what Abhinava is referring to, is, that in the *ṣadja grāma*, *mūrcchanās* are rendered *ṣāḍava* (*tānas*) by dropping the note *niṣāda* and *auḍuvita* by both *ni, ga*. In *madhyama grāma*, it is the opposite - i.e. *ṣāḍava* by dropping *ga* only and *auḍuvita* by both *ga ni*.

116. The idea is that the texts gives to *svara sādhāraṇa* the name *kaiśika* also. Now, which note is this ? If it is *kākalī* or *antara*, then it will belong to *niṣāda* and *gāndhāra* and will have appropriate forms in accordance with the change in *grāma* and extent of the scale - *ṣāḍava, auḍuva* etc. But in either case, it does not appear to be discernible in *Ṣadja Kaiśikī* or *Kaiśikī* as explained in the commentary. *Ṣadja Kaiśikī* is a *pūrṇa jāti*, it does not have *ṣāḍava auḍuva* forms at all. *Kaiśikī* has *ri dha* dropped in hexatonic and pentatonic forms.

117. Abhinavagupta quotes his teacher's teacher Utpaladeva, who held that the *svaras* had 2 kinds of forms - *prākṛta* and *vikṛta*, natural and deformed. Any of the notes may acquire a deformation or *vikṛti*. This idea is not clearly mentioned in the text. It seems to fore-shadow the medieval practice, only the distortion here presupposed the system of *grāmas* and *mūrcchanā* and not a fixed tonic with varying *thāṭs*.

118. In pages 33-34, Abhinava has been trying to drive home two points viz. (i) what is *ṣaḍja* and *madhyama sādhāraṇa* (ii) what is *kaiśika* ? One type of *svara sādhāraṇa* i.e., *kākalī niṣāda* and *antara gāndhāra* with two *śrutis* raised has already been mentioned. But if the same was meant why should it be repeated? To this, Abhinava answers that another type of '*sādhāraṇa*' is meant here, viz., *ṣaḍja sādhāraṇa* and *madhyama sādhāraṇa*. When the first *śruti* of *ṣaḍja* is borrowed by *niṣāda* and its (i.e., *ṣaḍja*'s) last *śruti* is borrowed by *ṛṣabha*, in that state, *ṣaḍja* is termed as *ṣaḍja sadharana*. *Kaiśika* means 'fine as a hair' and denotes subtlety. This *triśrutika niṣāda* is now termed *kaiśika niṣada*. Thus, in the state of *ṣaḍja sādhāraṇa*, *ṣaḍja* is of two *śrutis*,

ṛṣabha four and *niṣāda* of three *śrutis*. Similarly, when *gāndhāra* takes the first *śruti* of *madhyama* and *pañcama* its last *śruti*, in such a state *madhyama* is termed as *madhyama sādhāraṇa*. Such a *gāndhāra* raised by one *śruti* is termed *sādhāraṇa gāndhāra*.

119. The objection raised here is, *svara - sādhāraṇa* has already been mentioned as the raising of *ga ni* by 2 *śrutis*, then what does this new *svara sādhāraṇa* mean? The answer is, that, in the context of *gāndharva* music there is only one *svara sādhāraṇa* - *kākalī niṣāda* and *antara gāndhāra*. *Gāndharva* music admitted only two *vikṛta* notes- *ga* and *ni* raised by two *śrutis* collectively termed *svara sādhāraṇa*. The other *svara sādhāraṇa*, however, pertains only to *gāna* system of music. Here, a variety of notes were used, and *kākalī niṣāda* and *antara gāndhāra* were different from the *svara sādhāraṇa* mentioned here.

120. According to Abhinava the notes used in the *rāga, bhāṣā,* did not follow the rigid rules of *gāndharva*. The raising and lowering of pitch did not in popular practice follow the quantum of two *śrutis*, but varied by any number. The fifteen notes, thus, used were as follows.

Ṣaḍja grāma	–	*niṣāda*	–	*triśrutika*
		ṛṣabha	–	*catuśśrutika*
		ṣaḍja	–	*dviśrutika*
Madhyama grāma	–	*gāndhāra*	–	*triśrutika*
		pañcama	–	*triśtutika*
		dhaivata	–	*catuśśrutika*

The 7 pure notes + these 6 notes + 2 notes - (*kākali, antara*)= 15 notes.

Thus, it is shown that in actual singing of the period of Abhinavagupta, notes were not merely used in the standard form of the octave, but variations or *vikāra* for each one of them were recognised.

121. Two kinds of *sādhāraṇa* had been mentioned *svara sādhārana* and *jāti sādhāraṇa*. *Jāti sādhāraṇa* was described in terms of

similarity of *jātis*. In this very context, however, there is also a mention of *ṣaḍja sādhāraṇa* and *madhyama - sādhāraṇa,* which seems to refer to the raising and lowering of the notes of the two *grāmas* in accordance with a certain actual but highly skilled and difficult style of music. The altered notes in this style are also called *kaiśika* and the style is *kaiśiki.* Abhinava mentions the alteration of notes in the 2 *grāmas* in this connection. This apparently links up with the quotation from the elder Kāśyapa. It is, thus, incorrect to think that the only *vikṛta* notes used in Indian music were *gāndhāra, niṣāda* and *pañcama*. Here *ṛṣabha* and *dhaivata* are also raised by one *śruti* each. The whole concept of *sādhāraṇa* is the concept of the alteration of notes from their standard *gāndharva* forms to accomodate the actual practice in *rāga, bhāṣā* etc. In the *jātis* of *gāndharva*, only a restricted use of *sādhāraṇa* was permitted. But now, the concept was generalised and elaborated. This reflects the evolution of Indian music from the time of Bharata to Abhinavagupta.

122. The use of *antara gāndhāra* in ascent should be thus viz., *ma ga ri ga ma* or *ma ga ma.* In the same way *kākali niṣāda* in ascent should be used thus: '*sa ni dha ni sa*' or '*sa ni sa*'. Even this use should be in a limited way. These notes should not be used in descent.

123. The seven modes of singing pertain to *gāna* system of music. Hence he says that these produce *bhāva* and *rasa* and thus pleasure or *dṛṣṭa phala.* These *grāma-rāgas* are born from *jātis* which have traditionally been known to be eighteen.

124. *Jātis* are said to be present in the heart. What the *śāstrakāra* does is to propound an ordered system of definitions. We can, thus, notice that Abhinava indicates the 3 poles of the creative process of the musical triangle. The apex is in the heart, the instinctive, intuitive apprehension; then there is the pole of popular practice or *lakṣya* and finally the traditional conception or *lakṣaṇa.*

125. This use of the *sādhāraṇa svaras - antara gāndhāra* and *kākalī niṣāda* was greatly restricted in the *jāti* singing of *gāndharva*

music. "There are only three *jātis* - viz., *Madhyamī, Pañcamī* and *Ṣaḍja-madhyā* which are connected with the use of the *sādhāraṇa svaras.* The *aṁśas* in these *jātis* are respectively *ṣaḍja, madhyama* and *pañcama.* In case of *pañcama* it is to be applied as an alternative to an extremely weak note." (*NŚ* 28, 37- 38; 28, 44-45).

Bharata's language is cryptic and it is Abhinava who elucidates. The *aṁśa* in a *jāti* was its dominant note and can be equated with the *vādī svara*. Many *jātis* had not one but several *aṁśas*. These multiple *aṁśas* were termed *paryāyāṁśas* or alternate *aṁśas.* Only one of the multiple *aṁśas* could obviously be the dominant *aṁśa* at a time. All these three *jātis* had multiple *aṁśas. Madhyamī* or *Madhyamā* had five *aṁśas, sa, ri, ma, pa, dha; Pañcamī* had two *aṁśas ri* and *pa* and *Ṣaḍja-madhyā* or *Ṣaḍja madhyamā* had all its seven notes as potential *aṁśas.* Abhinava explains by saying that in these three *jātis* only when *sa, ma* or *pa* was the acting *aṁśa* could the *sādhāraṇa svaras* be used. In the seven *aṁśa jāti Ṣaḍja- madhyamā*, *antara ga* and *kākalī ni* could not be used when the full fledged two *śruti* notes *gāndhāra* and *niṣāda* were the acting *aṁśas.* They could be used only when *sa, ma* or *pa* were the ruling *aṁśas*. The same injunction accrued in the case of *Madhyamā* which had five possible *aṁśas* including *sa, ma* and *pa. Pañcamī* had two possible *aṁśas ri* and *pa* and the *sādhāraṇa svaras* could be used only when *pa* was the *aṁśa.* This *jāti* was rendered *ṣāḍava* by the *lopa* or dropping of the note *ga* and *auḍuva* by the *lopa* of both *ga* and *ni.* Abhinava suggests that when this *jāti* was rendered *ṣāḍava* by omitting *ga* and with *pa* as *aṁśa*, then in place of *ga*, which was thus rendered weak (a dropped note was often not totally omitted but rendered weak), an exceedingly weak *antara gāndhāra* was to be used. Similarly in the *auḍuva* form of this *jāti, kākalī niṣāda* in place of the regular two *śruti niṣāda*, too, was used as a very feeble note.

126. The *Vikṛtās*, although, derived from the *Śuddhās*, are not described as the *Śuddhās*, but described by their own names. This

is unlike material substances derived from their cause, eg. a pot made of earth called earthen-ware, but it is not like this.

127. This is a very curious derivation. The *vigraha vākya* is totally at variance with the types of compounds mentioned, a sure sign of the bad state of the text.

128. Should not *aparaspara* be *paraspara* ?

129. The idea seems to be that *dvaigrāmikya* character may be definitional by virtue of the use of *svaras, grahas* etc. from the two *grāmas*.

130. Eighteen *jātis* have been enumerated by Bharata, 7 belonging to *ṣadja grāma* and the rest to *madhyama grāma*. These eighteen *jātis* were further subdivided into two - *Śuddhā* and *Vikṛtā*. *Śuddhā jātis* were those which were named after the seven *svaras*, and that very note after which the *jāti* was named was its *aṁśa, graha, nyāsa* and *apanyāsa*. It also had the *nyāsa svara* regularly in the *mandra* and did not have notes dropped from it. When two or more characteristics of the *Śuddhā jāti* were altered except for the *nyāsa* (though it could be sometimes in the *madhya sthāna* too), it was termed a *Vikṛtā jāti*. These were born through mutual combination (*saṁsarga*) of the *śuddhā jātis*. These were eleven in number and their names and origin have been enumerated by Bharata.

Parent *Jātis* (*Śuddhā*)	Derived *Jātis* (*Saṁsargajā Vikṛtā*)
1. *Ṣāḍjī* and *Madhyamā*	*Ṣadja-madhyamā*
2. *Gāndhārī, Ṣāḍjī*	*Ṣadja Kaiśikī*
3. *Ṣāḍjī, Gāndhārī, Dhaivatī*	*Ṣadjodīcyavā*
4. *Ṣāḍjī, Gāndhārī, Madhyamā, Dhaivatī.*	*Gāndhārodīcyavā*
5. *Gāndharī, Pañcamī, Madhyamā, Dhaivatī.*	*Madhyamodīcyavitī*
6. *Gāndharī, Pañcamī, Saptamī (Naiṣādī)*	*Raktagāndhārī*

7. *Gāndhārī, Ārṣabhī* — *Āndhrī*

8. *Ārṣabhī, Pañcamī, Gāndhārī* — *Nandayantī*

9. *Ārṣabhī, Pañcamī* — *Kārmāravī*

10. *Gāndhārī, Pañcamī* — *Gāndhārapañcamī*

11. *Ṣāḍjī, Gāndhārī, Madhyamā, Pañcamī, Naiṣādī.* — *Kaiśikī.*

Since these had some characteristics of the *Śuddhā* altered in them, they were termed *Vikṛtā*; since they were born of combination, they were also *Saṁsargajā*. See also my *A Historical and Cultural Study of the Nāṭyaśāstra of Bharata*; fn 141, pp. 219-21.

131. Perhaps *ṣaḍjasvaratvena* is a mistake for *ṣaṭsvaratvena*. This would be closer to the text of Bharata.

132. Bharata speaks of four *jātis* which always had seven notes, i.e., they were *pūrṇa jātis*; four were hexatonic (*ṣāḍava*) and ten pentatonic i.e., *auḍuva*. *Madhyamodīcyavā, Ṣaḍjakaiśikī, Kārmāravī and Gāndhārapañcamī* had all seven notes. *Ṣāḍjī, Āndhrī, Nandayantī* and *Gāndhārodīcyavā* were hexatonic. The pentatonic *jātis* of the *ṣaḍja grāma* were *Naiṣādī, Ārṣabhī, Dhaivatī, Ṣaḍja-madhyamā* and *Ṣaḍjodīcyavatī;* the *madhyamagrāmikī* pentatonic *jātis* were *Gāndhārī, Raktagāndhārī, Madhyamā, Pañcamī* and *Kaiśikī.* However, Bharata also adds that those that were hexatonic could sometimes be rendered as pentatonic and vice-versa.

133. Here Abhinava discusses the *aṁśas* which did not permit *ṣāḍavita* and *auḍuvita.*

134. A general rule that governed these *jātis*, was that in the rendering of *ṣāḍvita* and *auḍuvita* of these *jātis,* the *saṁvādis* could not be dropped. Hence the *jātis* had to be rendered hexatonic or pentatonic in such a way so as not to effect the *saṁvāditva.*

135. The three *jātis* indicated by *Gāndhārī* etc., are *Gāndhārī, Raktagāndhārī* and *Kaiśikī,* all belonging to the *madhyamagrāma.* Here a *saṁvāda* existed between *ri* and *pa*. In these *jātis*, the hexatonic rendering was effected by the dropping of *ṛṣabha.*

However, when *pa* (which was indispensable in the *madhyama-grāma*) was the *aṁśa, ri* could not be dropped and then *ṣāḍava* rendering was not permitted.

136. *Ṣaḍjodīcyavā* belonged to the *ṣaḍjagrāma* where a *saṁvāda* existed between *ri* and *dha*. In this *jāti, ṣāḍava* was effected by the dropping of *ri*. This *jāti* had four *aṁśas* viz. *sa, ma, ni, dha*. When *dhaivata* (which was indispensible in the *ṣaḍja grāma*) was the ruling *aṁśa, ri* could not be dropped because of the rule of *saṁvāda*.

137. He, i.e., Bharata sums up the seven *aṁśas* which prevent hexatonic rendering in certain *jātis*. These are *ni, ga, pa, pa, pa, ga, dha*. In case of either *ni* or *ga* being the (ruling) *aṁśa*, the *jati Ṣaḍja-madhyamā* cannot be rendered hexatonic. If *pañcama* is the dominant *aṁśa* in the three *jātis Gāndhārī, Raktagāndhārī* and *Kaiśikī* then these *jātis* cannot be rendered *ṣāḍava*. If *gāndhāra* is the *aṁśa* in *Ṣāḍjī* and *dhaivata* in *Ṣaḍjodīcyavā*, then both these *jātis* cannot be rendered *ṣāḍava*.

138. No independent rationale can be discerned here, i.e., for barring *auḍuvita* with all four *aṁśas* (*sā, ma, pa, ni*) in these two *jātis*. It seems simply a matter of prescription in the *Śāstras*.

139. Possibly, Abhinava means the recounting of the number of *aṁśas* which do not permit *ṣāḍava* and *auḍuvita*.

140. Abhinava probably means sixty-three. That this is what he has in mind is obvious by the next sentence. By subtracting nine *aṁśas* from the total number of *aṁśas* he arrives at the number fifty-four.

141. The four ever *pūrṇa jātis* were *Madhyamodīcyavā* (1 *aṁśa*), *Ṣaḍjakaiśikī* (3 *aṁśas*), *Kārmāravī* (4 *aṁśas*) and *Gāndhārapañcamī* (1 *aṁśa*), thus giving a total of 9 *aṁśas*. In *Ṣaḍjamadhyamā* (*ga* or *ni*), *Ṣāḍjī* (*ga*), *Kaiśikī* (*pa*), *Gāndhārī* (*pa*), *Raktagāndhārī* (*pa*) and *Ṣaḍjodīcyavā* (*dha*). These seven *aṁśas* prevented the *ṣāḍavita* rendering of these *jātis*. Thus subtracting 16 (=9+7) from 63 *aṁśas*, we are left with 47 *aṁśas*. It is these remaining forty-seven *aṁśas* which when used permit the *jātis* to be rendered as *ṣāḍava*.

142. The ever *pūrṇa jātis* have 63 *aṁśas*

Ṣāḍava jātis have	47	,,
Auḍuva jātis have	30	,,
Jātis named 7 notes have	7	,,
	147	*aṁśas*

With this total of hundred and forty-seven *aṁśas* both the *grāmas* can be obtained. See also Brhaspati *ibid.*, pp. 100-101.

143. Probably what is meant is *grāma rāga* (not *grāma* and *rāga*) belonging to the popular *dhruvā gāna* system of singing. But as to what 'may happen' is not clear. Probably it may refer to the violation of rules regarding *ṣāḍavita* and *auḍuvita* (which was the context earlier). *Dhruvā gāna* was not governed by such rigid rules.

144. This passage is quite cryptic and does not give clear reading. In the latter part, however, Abhinava seems to refer again to the twelve *aṁśas* which prevent *auḍuvita* viz., eight in *Gāndhārī* and *Raktagāndhārī* (*sa, ma, pa, ni* each), two (*ga, ni*) in *Ṣaḍjamadhyamā* and two in *Pañcamī* (*ri*) and *Kaiśikī* (*dha*) respectively.

145. Bharata clearly refers to the indispensability of only the *madhyama*– (*NŚ*. 28, 33; 28, 65). He does not say this about the other notes. But according to Abhinava there was another opinion also and in this context he (*AB. NŚ* 28, 34) quotes Dattila (*Dattilam.* 20), Viśākhilācārya and others. These theoreticians held the opinion that *dhaivata* was indispensable in the *ṣaḍja grāma*, *pañcama* in *madhyama grāma* and *madhyama* in both the *grāmas*. They do not accept the opinion of Bharata that it was only *madhyama* which was indispensable.

146. As said, a peculiar feature of *gāndharva* was the indispensability of *madhyama* in both the *grāmas*. It seems to have been borrowed from *sāmagāna*. Bharata speaks of this as a common feature of *gāndharva* and *sāman* music. "*Madhyama* is the chief

of all notes and is termed as indispensable - so it has been said in the rules of *gāndharva* and *sāman*" (28, 65).

The reason given by Abhinava for its importance in *gāndharva* and *sāman* is that it holds a position of equilibrium. *Madhyama* is the central note dividing the octave into two parts: *Sa, ri, ga* and *pa, dha ni*, the lower three being consonants to the upper three, *Sa* to *pa, ri* to *dha and ga* to *ni*. Between these two divisions, *madhyama*, the nucleus, stands alone and has no note left as its *saṁvādī*. Hence it is not to be dropped due to its solitary and central focal position.

In this context (the indispensability of *madhyama*) Bharata uses the word *gāndharva kalpa*. Abhinava interprets the term *gāndharva kalpa* to mean not only *gāndharva* but also *grāma rāgas* which were those forms of *dhruvā gāna* that were closest to the *jātis*. These i.e., *grāma rāgas* were born directly of the *jātis* in contrast to the *bhāṣā, vibhāṣā* etc., which were born not of *gāndharva* forms but out of *grāma rāgas*. Kallinātha explaining the significance of the name *grāma rāga* and its relation to '*grāma*', connects this form directly with the *jātis*, "even though the *grāma rāgas* are not directly born of the *grāmas* but only by way of the *jātis*, yet they are less removed from the *grāmas* than such forms as *bhāṣās, rāgas* etc. Hence they are called *grāma rāgas* (*Kalānidhi* on *SR*. 2, 1-8-14). Hence in the *grāma-rāgas*, too, as in the *jātis, madhyama* is said to be an indispensable note. However, it did not have this position in other *dhruvā* forms such as *bhāṣā* etc.

147. The word '*rakti*' has been translated by Dr. Mukund Lath as 'musical charm', which does not seem to do justice to its subjective, experiential implications.

148. *Graha* was the note used at the commencing of a melody: that the *graha* was the intial note of a melody is an accepted fact. The controversial aspect, however, is its relationship with the *aṁśa*. Is *graha* only similar to *aṁśa*, or is it in fact, identical with it ? From the passage of Abhinava it is clear that though invariably

graha and *aṁśa* were the same, there were some exceptions too, as in *Nandayantī Jāti*, hence each had their independent status too. *Graha*, being the intial note had a limited role, whereas *aṁśa* was a much larger concept. It was the note which determined the form of a melodic structure and was the dominant note in it. The *grahas* specified for a *jāti* are exactly the same as their *aṁśas*, except for *Nandayantī*.

149. '*Ṣaḍgrahāḥ*' here does not make sense, hence the alternative reading '*ṣaḍjograhaḥ*' is suggested. *Ṣaḍja* is *graha*, *aṁśa* and *nyāsa* of *Mālavakaiśika* (*Bṛhaddeśī*, 346). Abhinava also says this while referring to *grāmarāgas* at the end of the chapter. The meaning, then, would be that in the various forms in which *Mālavakaiśika* is sung, all do not regularly have *ṣaḍja* as *graha*. (Hence the need to define *graha* and *aṁśa* separately). In the *jāti-gāna* the *graha* and *aṁśa* are invariably the same except for *Nandayantī*. However, this was not always so in the *grāma-rāgas*, as is evident from the example of *Mālavakaiśika* as given by Abhinava.

150. This means that, *aṁśa* is the note which governs the movements in the *tāra* and *mandra* octaves.

151. *Aṁśa* is the most prolific note as compared to all others and, hence, it is the dominant note. '*Svasvarāpekṣayā*' here, seems a mistakes for '*sarvasvarāpekṣayā*'.

152. In relation to *aṁśa*, other notes are established such as *saṁvādī*, *anuvādī* etc., and on it depend the five factors *graha*, *apanyāsa*, *vinyāsa*, *sannyāsa* and *nyāsa*. The *aṁśa* is, however, in no way related to the *vivādī* note.

153. Even if some of the notes (not *saṁvādī*, *anuvādī*, but others apart from them) do not look in the same direction as the *aṁśa* (i.e., are not associated with it), yet it may still impart charm to them, by a kind of covered withdrawl.

154. In verses 68-70 Bharata enumerates these ten characteristics of the *aṁśa*. These are (1) *Aṁśa* is that note (of the musical composition) in which lies the charm and from which is

generated the aesthetic form of the composition; (2) it determines the range of the *mandra*; (3) also the range of the *tāra*; (4) it is the most prolific note; it determines the (5) *graha*, (6) *apanyāsa*, (7) *vinyāsa*, (8) *sannyāsa*, (9) *nyāsa*; (10) it is the note which the others follow.

155. What Abhinava is trying to say, is, that this rule of ascent upto fifth of *aṁśa*, pertains only to notes vibrating in the head and heart, i.e. the *tāra* and *mandra*. If it is applied to the *madhya saptaka* (i.e., ascent up to the fifth note of the *aṁśa* in the middle octave), then it would greatly contradict practice. In the *madhya saptaka* all notes are to be taken and the restrictive rule is to be applied only in the lower and higher octaves.

156. Here Abhinava comments on the movement of the *tāra*. He says that if *ṣaḍja* was the *aṁśa*, then, starting from the *ṣaḍja* itself one moved upto the fifth note, i.e., *sa*, *ri*, *ga*, *ma*, *pa*. This was if one could stretch the voice so high. There was no fault in going upto a note lower, but it was never to be beyond the fifth note. With *ṛṣabha* as *aṁśa*, one could move upto *tāra dhaivata*, and with *gāndhāra* as *aṁśa* upto *tāra niṣāda*. With *ma*, *pa*, *dha*, *ni*, the maximum permissible movement was the *niṣāda* of the higher octave. This meant that the *atitāra* was never to be taken. The *jāti Nandayantī* was an exception to the rule of the *tāra* movement. In the *Nandayantī*, the movement in the higher octave was confined only up to the first *tāra* note, i.e., the *tāra ṣaḍja*.

157. In *NŚ 28.24*, Bharata singles out two pairs of notes *ri-ga*, and *dha-ni* as being *vivādis*. It is perhaps because of this *vivāditva* that Abhinava talks of lack of *rakti* here ?

158. How would the *tāra* movement be calculated in *jātis* which were hexatonic and pentatonic and which omitted notes ? The rule was, that, as regards such *jātis*, while determining the upper limit of the higher octave, the omitted note was also to be counted. These rules about the *tāra* limit pertained only to the *jātis* of *gāndharva* and not to *grāma rāgas*.

158(a). There were three options for the extent of movement in the lower octave. One possible limit for the movement in the lower octave

was the *aṁśa* note itself in the *mandra saptaka*. Another option for the lower limit was the *nyāsa svara*. Yet another altenative for the limit of the lower movement was the note beyond the *nyāsa*, for example, if *gāndhāra* was the *nyāsa*, one could move down up to the *ṛṣabha*.

158(b). Here, the unedited text reads '*laṅghanabhyāyoḥ viṣam*; the edited text has '*laṅghanābhyāyoḥ viṣam*; the proposed reading is '*laṅghanānabhyāsayoḥ*' where *viṣam* does not make sense and so is omitted.

159. *Alpatva* was of a note which was weak, or used rarely or omitted. The *alpatva* of a note in any *jāti* could be effected in two ways, viz., by *laṅghana* and by *anabhyāsa*. *Laṅghana* was effected by gliding over a note in such a manner so as to leave it unemphasised, and, there by, rendering it subordinate to the emphasised note. *Anabhyāsa* was the avoiding of the repetition of the note. What was the difference of context ? When did the *alpatva* operate through *laṅghana* and when by *anabhyāsa* ? Abhinava has an answer to this. In the *pūrṇāvasthā* of the *jāti* (where no note was to be dropped), then *alpatva* was effected on the weak note through *laṅghana*, *Anabhyāsa* operated on notes that were not potential *aṁśas* (*paryāyāṁśa*). He gives the example of the *jāti Ṣaḍjā*, where, *anabhyāsa* operated on the *anaṁśas*, *niṣāda* and *ṛṣabha*. However, it could not operate on the *graha* and *saṁvādī* notes.

160. *Bahutva* was the prolific use of a note. This could be effected in two ways, viz, by *abhyāsa* and by *alaṅghana*. The former meant frequent repitition of the note.

Alaṅghana meant, not skipping over a note while rendering the *jāti-sañcāra*.

The strong notes in a *jāti*, were, obviously the *aṁśa*, the *vādī* and the *saṁvādī*. Apart from these inherently strong notes, the other notes on which *bahutva* operated were the *paryāyāṁśas* (alternative *aṁśas*) and notes which even though not *saṁvādī* were strong. Bharata has not mentioned the term *paryāyāṁśas*, but Abhinava has.

160(a). Some of the text is missing here, but it seems that Abhinava is trying to define the *antaramārga*. The *antaramārga* manifests the *jāti*. Where the *aṁśa* note is predominant in a group (*dala*) of selective notes, the *saṁvādis*, too, are strong, the *anuvādi* notes follow, *alpatva* operates on weak notes and *bahutva* on strong notes; such a play and interplay of notes is called the *antaramārga* of the *jāti* and helps to unfold or manifest the nature or form of the *jāti*.

161. See note 132.

162. See notes 140, 141, 142 and 144.

163. A rendering with four notes was only possible in *dhruvā gāna*, but was not permissible in *gāndharva* music. Only heptatonic, hexatonic and pentatonic renderings were possible in *gāndharva* music

164. In all the *jātis*, *graha* and *aṁśa* were the same note (*NŚ*.28,67). *Nandayantī*, however, seemed the only exception. In verse-79 of this chapter Bharata gives *pañcama* both as the *graha* and *aṁśa*. However, in another place (verse-134) he says that the *gāndhāra* should always be made the *graha* and *aṁśa*. Mataṅga (*Bṛhaddeśī*. 275), and, quoting him Śārṅgadeva (*SR*. 1,7,107-108), too, explicitly state both the options, i.e., (i) *pa* as *aṁśa* and *graha* (ii) *ga* as *graha* and *pa* as *aṁśa* - "*Nandayantyāṁ pañcamo'ṁśo gāndhārastu grahaḥ smṛtaḥ* / *Kaiścittu pañcamaḥ prokto graho'syāṁ gītavedibhiḥ* // Abhinava (*AB* on *NŚ*. 28. 67) mentions *gāndhāra* as *graha*, although here (*ibid*. 28,79) he gives it as an option to be accepted. Dattila (*Dattilam*,85) however, gives only *gāndhāra* as *graha*.

165.

Jātis	*Total no. of aṁśas in each group.*
Group of one *aṁśa jātis*	
1. *Madhyamodīcyavā*	
2. *Nandayantī*	3
3. *Gāndhārapañcamī*	

Jātis	*Total no. of aṁśas* in each group.
Group of 2 *aṁśa jātis*	
4. *Dhaivatī*	
5. *Pañcamī*	6
6. *Gāndhārodīcyavā*	
Group of 3 *aṁśa jātis*	
7. *Ārṣabhī*	
8. *Niṣādinī*	9
9. *Ṣaḍjakaiśikī*	
Group of 4 *aṁśa jātis*	
10. *Ṣaḍjodīcyavatī*	
11. *Kārmāravī*	12
12. *Āndhrī*	
Group of 5 *aṁśa jātis*	
13. *Madhyamā*	
14. *Gāndhārī*	20
15. *Raktgāndhārī*	
16. *Ṣāḍjī*	
6 *aṁśa jāti*	
17. *Kaiśikī*	6
7 *aṁśa jāti*	
18. *Ṣaḍjamadhyamā*	7
	Total = 63 *aṁśas*

166. *Vyapadeśa* means designation. *Vyapadeśin* is one that is designated. *Vyapadeśīvadhāva* enables one to treat the object in accordance with its designation. Thus, a *jāti* is here called a *gaṇa* becouse it is treated as belonging to a designated *gaṇa* having a particular number of *aṁśas*.

167. Bharata (*NŚ* 28, 96-97) prescribes a *sañcāra* or movement of *ṣaḍja* and *gāndhāra* as also *ṣaḍja* and *dhaivata* in the *jāti* *Ṣāḍjī*. The commentary on the *Bṛhaddeśi* (251) also says the same -

'ṣaḍjagāndhārayoḥ ṣaḍjadhaivatayośca saṁgatiḥ, gāndhāro' tivelāpāditvāt parsparagamanam ca saṁgatiḥ.' Kallinātha, the commentator of the *Saṅgitaratnākara* defines this movement more specifically. He says "the *saṅgati*, here, should be of *sa-ga* and *sa-dha*". Here *ṣaḍja* has to be associated with *gāndhāra* and *dhaivata*, both of which happen to be removed from it by one note (thus : *sa* (*ri*) *ga*, and *dha* (*ni*) *sa*). This association (of notes) should be aesthetically charming. The *saṅgati* should be thus : either *sa ga sa ga sa dha sa* or *ga sa ga sa dha sa* - '*sagayoḥ sadhayoścātra saṁgatiriti. Atra ṣaḍjasya gāndhāreṇaikāntaritena tādṛśenaiva dhaivatena ca yathārakti saṁbandhaḥ sagasagasadhaseti gasagasadhaseti vā kāryaḥ.*'

Kalānidhi on *SR*, 1,7,61.

168. The *jāti Ṣāḍjī* has five *aṁśas* viz, *sa, ga, ma, pa, dha*. It had 2 forms; viz, the heptatonic and hexatonic and as such would have a total of 10 *aṁśas*. *Ṣāḍjī* was rendered hexatonic by omitting the note *niṣāda*. However, when *Ṣāḍjī* had *gāndhāra* as *aṁśa*, it could not be rendered hexatonic, because *ni* as a *saṁvādī* could not be omitted. Consequently *Ṣāḍjī* could be rendered hexatonic with only 4 *aṁśas* (not five) viz, *sa, ma, pa, dha*. Hence, in practice there were only a total of 9 (not 10) *aṁśas* in both the *śuddha* and *vikṛta* forms. The *Vṛtti* on *Bṛhaddeśī* 251.

also says the same -

'*Ṣāḍjī (dvi) vidhā nityasaṁpūrṇā ṣāḍavā ceti..........Śuddhā vikṛtāśca pañca pūrṇāścatvāraḥ ṣāḍavāḥ gāndhāre'ṁśe ṣāḍavāpavādāt,..................... Śuddhaṁ parityajya caturvidhā Ṣāḍjī vikṛtā boddhavyā.*

169. Just as the recitation of Vedic *mantras* used as formulae (*nigada stuti*) or while reciting *mantras* during the kindling of sacrificial fire (*sāmidhenī*), there is an invisible or transcendent effect (*adṛṣṭaphala*), similarly also, the performer of *gāndharva* music attains *adṛṣṭa phala*.

170. Some technical terms pertaining to *tāla* have been mentioned here, viz., *kalā, kalāpāta, caccatputa, catuṣkalā, vārtika mārga*

etc. *Kalā* was the basic unit of time - measure in ancient *tālas*. (For further details see notes 35 and 36). The beats could be sounded and unsounded. *Pāta* literally meant a sounded beat. The basic structures of *tāla* were classified into two basic groups, a duple arrangement and a triple arrangement. Thus, *caccatpuṭaḥ* and *cācapuṭaḥ* were the two basic *tāla*-prototypes. Bharata terms them *yonivādya* (*NŚ* 31,7), because they were the base on which were constructed other *tālas*. For further details of these two see note 16. Bharata speaks of three *layas* or tempos viz., *druta* or fast, *madhya* or middling and *vilambita* (slow). These corresponded to the three *mārgas*; citra *mārga* (*druta laya*), *vṛtta* or *vārtika mārga* was in *madhya laya* or medium tempo and the *dakṣiṇa mārga* related to *vilambita laya* or slow tempo. In the three *mārgas*, there were three different styles of applying the *kalās*. Thus, in the *citra mārga*, the style of applying the *kalā* was *ekakalā*, i.e., for eg., in the *caccatpuṭaḥ tāla* it would be-

S S S S - Here the mode of single *kalā* was used. In
1 1 1 1
(kalās)

the *vārtika*, the *dvikalā* mode was used -

Pāribhāṣic mātrā - (see note 36)

for eg : SS/1 SS/2 SS/3 SS/4 - *dvikalā caccatpuṭaḥ*

pāda mārgas/1 (see note 36)

In the *dakṣiṇa mārga*, the *catuṣkalā* mode was used.

Pāribhāṣic mātrā

for eg : SSSS/1 SSSS/2 SSSS/3 SSSS/4 - *catuṣkalā* - *caccatputaḥ*

pāda mārgas

The point which Abhinava is trying to make, is, that in the singing of this *jāti* (probably *Nandayantī* only, to which he has referred to), it is sung in *caccatpuṭa tāla*. The *Ṣāḍjī* is sung in the *pañcapāṇi tāla* (*Bṛhaddeśī Vṛtti*. p.70; *SR* 1,7,62) which was a

different mode of *tāla*, the popular practice was to render it in the *vārtika mārga*, which meant medium tempo. The *tāla*, too, was the basic, ordinary *caccatpuṭaḥ tāla*. He goes on the say that (theoretically) the real application should have been the *catuṣkalā* mode (i.e., *dakṣiṇa mārga*), however, it is not popular in actual practice. The *catuṣkalā* mode would have been an extremely *vilambita* form or slow tempo, perhaps that is why the *vārtika mārga* or medium tempo was preferred by people by the time of Abhinava.

171. *Gāndharva* music consisted of *jāti* singing and was distinguished from *dhruvā-gāna* which consisted of *grāma rāgas*. The *jāti gāna* itself had 3 parts: the *pada* (words), *svara* (notes) and *tāla* (time measure). The *svarabhāga* consisting of *svara* and *saṁskṛta* and *prākṛta pada* or words was well known. However, the *tāla* part of *gāndharva* music was extremely complicated The three basic *tāla*-structures - *caccatpuṭaḥ*, *cācapuṭah* and *pañcapāṇi* helped in building the structure of large, elaborate and complex *tāla* forms such as the *vardhamānaka*, seven *gītakas* etc., which have no parallel in present day *tāla*. *Vardhamānaka* was made up of a combination of (*tāla* constituents such as) *āsāritas* (*NŚ*, 31,69). It consisted of four *āsāritas* viz., *kaniṣṭha*, *layāntara*, *madhyama* and *jyeṣṭha*. The different *āsāritas* differed as regards the words and *laya*. Bharata (*ibid.*31,156) says that the *vardhamānaka* was so named since it increased constantly as regards *kalās* (from 9 to 17 to 33 to 65) words and *laya* (from *ekakalā* to *dvikalā* to *catuṣkalā* - though in effect the speed is decreasing). The *vardhamānaka* was the *tāla* form which accompanied the *tāṇḍava* dance performed during the *pūrvaraṅga* or the preamble of the play. The *gītaka* was a complex *tāla* - cum-melody structure. Its main importance, however, lay in its complex and elaborate *tāla*. The seven *gītakas* were: *madraka*, *ullopyaka*, *aparāntaka*, *prakarī*, *oveṇaka*, *rovindaka* and *uttara*. They could be rendered in the *ekakalā*, *dvikalā* and *catuṣkalā* modes.

For further details of *vardhamānka* and *gītaka* see my *A Historical and Cultural Study of the Nāṭyaśāstra of Bharata.*

pp.259-269. *Troṭikā*, mentioned here, seems a type of *deśī* composition, set to a *deśī* metre. Śārṅgadeva refers to a *Toṭakaprabandha*. SR,2,4,244-45

172. *Dhruvā gāna* was ancient stage music. Five types of *dhruvās* have been enumerated by Bharata viz. *prāveśikī*, *ākṣepikī*, *prāsādikī*, *antarā* and *naiṣkrāmikī* (*NŚ* 32, 310-315) The *dhruvās* suggested acts and moods of different characters in a play, and this was suggested by the contents of the songs, as well as their metre, language, tempo and *tāla*. Particular types of *dhruvās* were to be rendered on particular junctures. The entrance and exit of characters was indicated through the *prāveśikī* and *naiṣkrāmiki dhruvās* respectively. If there was a sudden disturbance in the prevailing *rasa* of the scene, by the imposition of a new element, then the *ākṣepikī dhruvā* was employed. The prevailing *rasa* which had been disturbed was once again purified and stabilised by the *prāsādikī dhruvā*. The *antarā dhruvā* was sung to cover up a fault or mistake by the actor during the actual enacting of a play.

173. *Dhaivata* is the *saṁvādī* of *ṛṣabha* in the *ṣaḍja-grāma*. Here, in the *ṣaḍja-grāma*, *dha* is an indispensable note, i.e., it can never be dropped. Hence in the *Ṣaḍjodīcyavā jāti*, there in no hexatonic rendering with *dha* as *aṁśa*. Consequently, there are only three hexatonic renderings- with *sa*, *ma* or *ni* as *aṁśa*. Śārṅgdeva, too, says - '*dhaivatā ṁśe na ṣāḍavam*' (*SR.* 1,7,82).

174. Śārṅgdeva explains that *ni* is *alpa* or rare, except when *ga* is the *aṁśa*, or when it (*ni*) is *vādī*. *niralpo' ṁśādgādṛte vāditām vinā*' (*ibid.*1,7,86)

175. The *Vṛtti* on *Bṛhaddeśī*. 251 (p.72) elucidates that the *sañcāra* in this *jāti* is according to one's own discretion, as long as it did not violate the rules of the *grāma* - '*grāmāvirodhena yatheṣṭam sañcāra*' The *Dattilam*, 73., also says the same. This is probably explained by the fact, that, since there were as many as seven *aṁśas* in this *jāti*, it could be sung in a multiplicity of ways.

176. Bharata (*NŚ* 28,115) and Abhinava both refer to a typical movement in the *Gāndhārī jāti* 'from *ṛṣabha* to *dhaivata*' ('*ṛṣab-*

hāddhaivata'). However, all others refer to this movement as being from '*dhaivata* to *ṛṣabha*. '*dhaivatādṛṣabham*' (*Dattilam*.75), says Dattila. The *Vṛtti* on *Bṛhaddeśī*. 251 (p.73) refers to the association of *dhaivata* and *ṛṣabha* '*dhaivatārṣabhayoḥ saṅgatiḥ*'. However, it also says, '*ma pa ri dha* iti *prayogaḥ kadācidapi na syāt*'. It is possible that he means movement from *dha* to *ri*. *Śārṅgdeva* also refers to movement from *dhaivata* to '*ṛṣabha..........dhaivatādṛṣabhaṁ vrajet*' (*S.R.* 1,7,67).

177. The *jātis Gāndhāri* and *Raktagāndhārī* shared many common characteristics. What then was the difference ? Firstly, the notes *niṣāda* and *dhaivata* (despite the fact that *dha* was a *lopya svara*) were strong in *Raktagāndhārī*. Secondly, there was a special movement between *sa* and *ga*. This particular *sa-ga* movement was to be made without sounding the note *ṛṣabha* (*NŚ*.28,117). Abhinava explains, that, in moving from *sa* to *ga* and back, *ṛṣabha* should be skipped, thus bringing these two notes together, Finally, the *apanyāsas* of the two *jātis* were different. *Gāndhārī* had *sa* and *pa* as *apanyāsa*, whereas *Raktagāndhārī* had *ma* as *apanyāsa*.

178. There seems to be a mistake here. Bharata specially says that this *jāti* could not be rendered *auḍuvita* i.e.,pentatonic (*NŚ*.28,118).

179. The *jāti Gāndhārodīcyavā* had much in common with the *jāti Ṣaḍjodīcyavā*. Both had the same *apanyāsas*, hexatonic rendering, mutual *sañcāra* of *aṁśa* notes - and prolific use of *mandra gāndhāra*. However, *Ṣaḍjodīcyavā* had four *aṁśa* notes - *sa*, *ma*, *dha*, *ni* and *Gāndhārodīcyava* had only two - *sa* nd *ma*, and even in this, *aṁśa* by *ṣaḍja* was more frequent. Moreover, *Gāndhārodīcyavā* did not permit pentatonic rendering. Even though the *antaramārga* (*calana*) in both the *jātis* had the mutual association of *aṁśa* notes, yet in the actual rendering a difference would inevitably come out in the *antaramārga*. In *Ṣaḍjodīcyavā* it would be the mutual *sañcāra* of four *aṁśa* notes viz., *sa*, *ma*, *dha*, *ni*, and in *Gāndhārodīcyavā*, it would be the *sañcara* of only two *aṁśa* notes, namely, *sa* and *ma*.

180. Dattila (*Dattilam*,80) and Śārṅgadeva (*S.R.* 1,7,75) give three *apanyāsas* viz., *ri*, *pa* and *ni*.

181. The reading '*ṣadjamadhyamayoraṁśatvād*' should be corrected to '*ṣadjamadhyamayoranaṁśatvād*', since *sa* and *ma* are not *aṁśas*, but *anaṁśas* in this *jāti*. *Sa*, *ma* and *ga* are particularly weak in this *jāti* ; *sa* and *ma*, due to their being *anaṁśas*, and *ga* because it is *lopya*.

182. The Asiatic Society edition gives a *sañcāra* between *madhyama* and *ṛṣabha* in this *jāti*; '*Sañcāraṁ madhyamasya ṛṣabhasya ca*' (*NŚ.* A.S. ed. 28,133). However, the reading in the Gaekwad edition has a *pañcama-ṛṣabha sañcāra*. Abhinava's commentary seems to lend support to the reading in the Asiatic Society ed - *ri ma (pa) ityanayoranyonyasaṅgatiḥ*' (*AB* on *NŚ*,28,126). The bracket has been added by the editor and does not form part of the manuscript reading. Moreover, while commenting on verses 127-128, Abhinava clearly states that Bharata speaks of *saṅgati* between *ma* and *ri* - '*uktam madhyamārṣabhasaṅgatir-niṣādād-gāndhāra iti pañcamyām*' (*AB* on *NŚ.* 28,127-128). Mataṅga, Dattila, Śārṅgadeva and Kumbha, too, speak of madhyama-*ṛṣabha* movement.

a) *madhyamārṣabhasya saṅgatiḥ. Bṛhaddeśī.* 218.

b)......*madhyamārṣabhasaṅgatiḥ. Dattilam.* 80.

c) *rimayoḥ saṅgatiḥ. S.R.1,7,73.*

d) *rimayoḥ saṅgatiḥ kāryā. S.Rāj.* 2,1,4,258.

Acarya Brihaspati opines that since *ri-pa* were *saṁvādī* (in the *madhyama grāma*), why should Bharata mention their *saṅgati* specifically. Obviously *pa* is an editing mistake for *ma*-Brihaspati, *Bharata Ke Sangita Siddhanta Ka Itihasa* fn on p.103,. *Ga-ni* was a secondary movement. Bharata says it was less frequent (*NŚ.* 28,126). Abhinava says that this *saṅgati* took place when this *jāti* was *pūrṇa* (for obviously these were the two notes dropped in the hexatonic and pentatonic renderings).

182(a). *Gāndhārapañcamī* was born of a combination of *Gāndhārī* and *Pañcami jātis*, hence it has the *sañcāra* of both the *jātis*.

Gāndhārī had a ri-dha movement. *Pañcamī* had two *sañcāras* -a primary one between *ma* and *ri* and a secondary one from *ni* to *ga*. *Gāndhārapañcamī* included all these movements.

183. *Āndhrī* had a typical movement of *ri-ga*. There also seems to be a *saṅgati of ni* and *dha*. This is not made clear by Bharata. However Mataṅga and Śārṅgadeva state it clearly.

..........................*rigayornidhayostathā* ||

saṅgatiḥ................/ *Bṛhaddeśī* 172-173.

also *S.R.* 1,7,105.

184. The text as printed suggests an opposite sense , but leads to a contradiction. The text, therefore needs to be ammended so that '*raktātulya* is read as '*raktitulya*'. This ammendment has been adopted by Dr. Mukund Lath, but he has not specifically justified it. (*A Study of Dattilam*. p.290)

185. '*anaṁśā ihābhuyaḥ*' (*anaṁṣas* are less) should perhaps be '*anaṁśā ihabhūyaḥ*' (*anaṁśas* are prolific). In fact, in the next sentence, Abhinava quotes *Viśākhilācārya*, saying that the latter held that *anaṁśas* were prolific in this *jāti*. Mataṅga also says the same - '*Bahavo' ntaramārgatvādanaṁśāḥ parikīrtitāḥ*' (*Bṛhaddeśī*, 268), Śārṅgadeva repeats exactly the same (*S.R.*1,7,101).

In fact, Kallināthā, the commentator of *SR*, raises a pertinent question in this context : If both the *aṁśas* and non-*aṁśas* were to be dominant in this *jāti*, how then were they to be distinguished from each other ? He answers by saying that, the *aṁśas* in the *antaramārga* were emphasized in the *sthāyī-varṇa* (*sthāyitvena*) and the non-*aṁṣas* were emphasized in the *sañcārī-varṇa* (*sañcāritvena*).

186. At the end of this chapter, Abhinava quotes a long passage in which *grāma-rāgas* are traced to their parent *jātis*. The Vṛttikāra of *Bṛhaddeśī* also says that *grāma-rāgas* are born of *jātis* and he ascribes this statement to Bharata.

"*jātisaṁbhūtatvādgrāmarāgāṇāmiti*" – *Vṛtti* on *Bṛhaddeśī*., 321. Kallinātha, too, says the same (*Kalānidhi* on *S.R.* 2,1,8-14).

In the context of explaining the significance of the term *grāma* of the word *grāma-rāga*, he says, that, though *grāma-rāgas* are not born of *grāmas* but of *jātis*, yet, compared to forms such as *bhāṣās*, *rāgas* etc., they are less removed from *grāmas*, hence the name *grāma-rāga* -

"Grāmayorjātivyavadhānenotpannānāmapi bhāṣārāgād-yapekṣayā vyavadhānālpatvādeteṣāṁ grāmarāgat-vavyapadeśaḥ" (*Kalā* on *SR.l.c.*) Abhinava, too, says *"grāma-rāgas,* because *grāma* means a collection of *jātis* and connected with that are the excellences of entertainment and *raktyatiśaya"* - (*Ata eva hyete grāmarāgā ityuktaḥ grāmohi jātisamūhastasya sambandhino raktyatiśaya iti* - *AB* on *NŚ*.29,8).

Abhinava includes *grāma-rāgas* in the forms that were close to *gāndharva* (*gāndharvakalpa. NŚ*. 28,65). In fact, the *Vṛtti* on *Bṛhaddeśī* 364, quotes a passage of Kāśyapa which ascribes to the *grāma-rāgas* the same ten *lakṣanas* which characterise the *jātis* namely, *aṁśa, nyāsa, ṣāḍava, auḍuva, alpatva, bahutva, graha, apanyāsa, mandra, tāra,* Yet, even though close to the *jātis*, the *grāma-rāgas* did not belong to the *gāndharva* system, but, to the popular, freer system of music termed *gāna*; their ultimate purpose was not *adṛṣṭa* or transcendental merit (as in *gāndharva*), but to produce pleasure and entertainment. All the *grāma-rāgas* used the *antara-gāndhāra* and *kākalī niṣāda* prolifically.

187. The mixed drink has been mentioned elsewhere too (chapter.32). Since *miśrageya*, i.e., *grāma-rāgas* were born through combining various elements of various *jātis*, they were analogus to *pānaka* (a popular mixed drink of the period). However, just as the *pānaka*, though made by a mixture of spices had a flavour of its own, similarly, the mixed forms, though born of *jātis*, were new and independent musical forms, with characteristics peculiar to them and different from the forms they were derived from. However, the parent *jāti* could always be traced by discerning the *jāti* or *jātis* whose structure dominated the *rāga* form.

188. *Ṣaḍjagrāma* here denotes not only one of the *grāmas*, but is also the name of a *grāma-rāga*. Nānyabhūpāla in his *Bharatabhāṣya* (2,6, 82-86) also gives *Ṣāḍjī* and *Ṣaḍjamadhyamā* as source *jātis*, quoting ancient authorities like *Kāśyapa* and *Nārada*. Śārṅgadeva (*SR*.2,2,27-29) however, gives only *Ṣaḍjamadhyamā* as the source *jātī*. Both say that the *rāga* is heptatonic and give *ṣaḍja* as *aṁśa svara*. Interestingly enough, Śārṅgadeva says that the *tāra ṣaḍja* is *graha* and *aṁśa* of this *rāga*. *Ṣaḍja* was also *nyāsa* and *apanyāsa*. It was sung to the *Uttaramandrā mūrcchanā* (begining with *sa*). It was adorned by *kākalī* and *antara* notes and Nānybhūpāla says that there was a tremolo of *dhaivata* (*dhaivataḥ kampito yatra*.........). It was sung during the rainy seasons, and in the first quarter of the day. The *rasas* were *vīra*, *raudra* and *adbhuta*.

189. Śārṅgadeva (*SR* 2,2,67) gives *Gāndhārī*, *Madhyamā* and *Pañcami* as the source *jātis* of this *grāma-rāga*. While *Ṣaḍjagrāma* is termed as an ancient *grāma-rāga* (*prākprasiddhagrāmarāga*), *Madhyama-grāma* (*grāma-rāga*) is termed as '*adhunāprasiddha*' currently well-known *rāga*. The *rāgas* described by him under this class must have become popular by the 13th century, i.e., early mediaval period. Śārṅgadeva (*SR* 2,2,67-69) says that it had *mandra ṣaḍja* as *graha* and *aṁśa*, used the *kākalī* note, *sauvīra mūrcchanā*. It was used in the *mukhasandhi* (of the *nāṭaka*), was sung in summer, in the first quarter of the day and was used in the *hāsya* and *śṛṅgāra - rasas*.

190. The *Vṛtti* on *Bṛhaddeśī* (p.89) says that this *rāga* belongs to the *madhyama-grāma- ma* is *aṁśa* and *nyāsa*. *Tāra ma* is the *graha*. *Ga* is weak, and *kākalī* and *antara* notes are used. *Ma* is *vādī*, *sa* is *saṁvādī*, *ri-pa anuvādī*. There is no *vivādī*. It is heptataonic, and is used in *śṛṅgāra* and *hāsya rasa*.

191. The *Vṛtti* on *Bṛhaddeśī* (l.c.) gives *sa* as *aṁśa*, *ma nyāsa*, weak *ga-ni* and born from *Ṣaḍjodīcyavatī jāti*.

192. In the *AB*, *Dhaivatī* and *Ṣaḍjamadhyamā* are given as the source *jātis* of *rāga Kaiśikamadhya*. Nānyabhūpāla also refers to

Dhaivatī and *Ṣaḍjamadhyamā* (*BB* 2,6,189), and quotes Kāśyapa, who gives the same source *jātis* (*ibid.* 2,6,191). Matanga (*Bṛhaddeśī*, 320) and also Śārṅgadeva (*SR.* 2,2,97) however, give *Kaiśikī* and *Ṣaḍjamadhyamā* as source *jātis*, and this seems more logical. This *rāga* belonged to the *ṣaḍjagrāma*.

Śārṅgadeva (*SR.* 2,2,97-98) says that *ri-pa* were omitted, it had a weak *ga* and *kākalī* note, was utilised in the *nirvahaṇa sandhi* and *vīra*, *raudra* and *adbhuta rasas*.

193. *Bṛhaddeśī.* 319-320; *BB.* 2,6,88-89; *SR.* 2,2 21-23. This *rāga* is employed in the *vīra* and *raudra rasas* and during the *garbha sandhi*.

194. This *rāga* belongs to the *madhyama grāma*. It is sung in the winter season and used in the *nirvahaṇa-sandhi*. *SR.*2,2,30-32; *Bṛhaddeśī*, 321-322; *Vṛttī* on *ibid.*

195. *Grāma-rāgas* were classified into categories according to their styles of rendering. Śārṅgadeva (*S.R.*2,1,2-7) ennumerates five types of *gītis*, viz, *Śuddhā*, *Bhinnā*, *Gauḍī*, *Vesarā* and *Sādhāraṇī*. In the *Śuddhā* style the melody was rendered in a clear and simple style and was gentle and soft. The *Bhinnā* style was a complex one with subtle notes and *gamakas*. The *Gauḍī* style was characterised by the use of sharp *gamakas* pervading all the three octaves. It was beautified by the use of *ohāṭi* or *lalita svaras*. This meant the use of trembling notes in the lower octave rendered in fast speed, as also the use of *hakāra*. *Vesarā* or *Rāgagīti* was characterised by a brisk and fast style and the *Sādhāraṇī* was a mixture of all four. These seven *rāgas* here, viz, *Ṣaḍjagrāma*, *Madhyama-grāma*, *Pañcama*, *Śuddhaṣāḍava*, *Kaiśikamadhya*, *Śuddhasādhārita* and *Kaiśika*, all belonged to the *Śuddhā* style of *gīti*. These *dhruvā gītis* were very different from the *gāndharva gītis* in both name and nature.

196. *Bṛhaddeśī.* 324; *Vṛttī* on *ibid.* 324; *S.R.* 2, 2, 79-81 *Bhinnaṣaḍja* belongs to *ṣaḍjagrāma*. The pentatonic rendering is done by omitting *ri-pa*. It is used in the *prāveśikī gāna*, for example the entrance of the hero engaged in hunting. It is used with the

Uttarāyatā mūrcchanā and sung in the Autumn (*Hemanta*) season.

197. '*Śrutibhinnaḥ*' *Bṛhaddeśī*, 331. The *Vṛttikāra* explains this to mean that *niṣāda* obtains two *śrutis* from the *catuḥśrutika pañcama*. But the difficulty is, how can *nisāda* obtain two *śrutis* from the *triśrutika pañcama* of the *madhyama-grāma* (this *grāma-rāga* obtained from the *madhyama-grāma*)?. The Vṛttikāra justifies it by giving the example of *Bhinna Kaiśika rāga*, where too, it seems that the *triśrutika pañcama* undergoes such a change - '*catuśśruteḥ pañcamasya yadā śrutidvayam gṛhṇāti niṣādaḥ tadāsau śrutibhinno' bhidhīyate. Nanu madhyama-grāma pañcamasya triśru(ti)katvāt katham śrutidvayaṁ gṛhṇāti niṣādaḥ. Ucyate Bhūtapūrvanyāyena catuśśrutitvamāśritya lopaḥ kṛtaḥ ṣaḍjagrāme, evamatrāpi bhaviṣyatīti na doṣaḥ'*

Vṛtti Bṛhaddeśī. p. 91.

It may be noted, that, in contrast to the *dhruvā-gāna*, such a change in the *triśrutika pañcama* of the *madhyama-grāma* would never have been permitted in *gāndharva* singing.

This *rāga* was used in *karuṇa rasa* (SR. 2, 2 35-37).

198. This *Kaiśikamadhyama* is the *Bhinnakaiśikamadhyama*, and is different from the aforesaid which was *Śuddhakaiśikamadhya.* Śārṅgadeva (*SR*. 2, 2, 33-35) does not mention the weak *ga-ni*, but in fact terms it as *pūrṇa*. Mataṅga (*Bṛhaddeśī*-328) says it is full of *gamakas* in the *mandra sthāna.*

199. The *Bṛhaddeśī* 325-26, says it was used for the entrance of the *sutrādhāra* - '*sūtradhāra-praveśena*'. In the *Kuṭṭinīmatam* (880) of Dāmodaragupta, where the staging of the first act of *Ratnāvalī* is described, we have an actual instance of the *rāga Bhinnapañcama* being played at the entrance of the *sūtradhāra.*

The *Vṛtti* on *Bṛhaddeśī* (p.89), has an interesting passage - *pañcamasya sthāne sthāne vivāditvena gṛhīto bhavati pañcamasyaścasaṁvāditvena (?) varjyate kadācidasau Bhinnapañcamaḥ svarabhinno'bhidhīyate* - i.e., from place to place

pañcama attains *vivāditva*. Sometimes, *pañcama* abstains from its *saṁvāditva* (i.e., with *ṛṣabha*) and the note is said in a different manner, hence *Bhinnapañcama*. Now, the *Bhinnā* style was characterised by complex, subtle notes. Here is an example. Since sometimes *pañcama* sounded in a different manner in *Bhinnapañcama*, it meant that the *śrutis* in the *triśrutika pañcama* must have sometimes varied and hence the differing nature of the note. It is, then, understandable why *pañcama* attained *vivāditva* from place to place. For the same reason, sometimes it does not have *saṁvāditva* with *ṛṣabha*. It may be noted, that, for this reason, *ṛṣabha* was a weak note in this *grāma-rāga*.

200. Abhinava has mentioned *Kārmāravī* and *Ṣaḍjamadhyā* as the source *jātis* of *Bhinnakaiśika*. However, all others, *Vṛtti* (*Bṛhaddeśī*, 330), *Saṅgītaratnākara* 2, 2, 37, mention *Kaiśikī* and *Kārmāravī* as the source *jātis* of this *rāga*. This *rāga* belonged to the *madhy:ma grāma*.

201. What Abhinava means, is, that these five are included in the *Bhinna-gīti*. These five *grāma-rāgas* are *Bhinna-Ṣaḍja*, *Bhinnatāna*, *Bhinna Kaiśikamadhyama*, *Bhinnapañcama* and *Bhinnakaiśika*.

202. Mataṅga (*Bṛhaddeśī*. 334-35) only says (*vira*) *hitaḥ pancamena tu'*; the Vṛttikāra commenting says *'pañcamarahito' yam, ṣaṭsvaraḥ*'; and finally Śārṅgadeva, too, says '*pañcamo'jjhitaḥ*' (*SR*. 2, 2, 43). However, Nānyabhūpāla says '*svalpau saptamapañcamau*' (*BB*. 2, 7, 166). He quotes Kaśyapa '*hīnapañcamasaptamaḥ*' (*ibid*. 2, 7, 168) and strangely enough, even cites Mataṅga to support his point-'*svalpapañcamasaptamaḥ*' (*ibid*, 2, 7, 169).

This *rāga* was used for *vipralambha śṛṅgāra rasa* and was used for vigorous dancing (*udbhaṭanāṭye, udbhaṭe naṭane*) - *Vṛtti* on *Bṛhaddeśī*. 334; *SR*. 2, 2, 44-45.

203. Abhinava gives *Dhaivatī* and *Madhyamā* as the source *jātis* which seems to be a mistake. The *Bṛhaddeśī*. 336, *BB*. 2, 7, 167-

69, and *S.R.* 2, 2, 40 give *Ṣaḍjamadhyamā* as the source *jāti*. This *rāga* belonged to the *ṣaḍjagrāma* (*Vṛtti* on *Bṛhaddesī*).

204. Mataṅga (*Bṛhaddesī* 335-36) and Śārṅgadeva (*S.R.* 2, 2, 45) give *Kaiśikī* and *Ṣaḍjamadhyamā* as the source *jātis*. Abhinava gives *Kārmāravī* and *Ṣaḍjamadhyamā*.

205. *Bṛhaddesī.* 340; *S.R.* 2, 2, 120-20. *Sauvīra* belonged to the *ṣaḍjagrāma* (*Vṛtti Bṛhaddesī*. 340). It had *sa* as *aṁśa, graha* and *nyāsa*. It was a *pūrṇa rāga*, but *ga* and *ni* were weak. It was used in entrance songs, for the entrance of house-holders,ascetics etc. It was employed in the last quarter of the day. Interestingly enough, this *rāga* is said to have been utilized in *śānta* rasa.

206. Abhinava mentions only *Ṣaḍjamadhyamā* as the source *jāti* of this *rāga*. Mataṅga (*Bṛhaddesī*. 339) and Śārṅgadeva (*SR.* 2, 2, 90) give *Dhaivatī* and *Ṣaḍjamadhyamā* as the source *jātis*. Nānyabhūpāla (*BB*. 2, 7, 114) gives *Dhaivatī* and *Ṣāḍjika* (*Ṣāḍjī*) as the source *jātis*. Mataṅga and Śārṅgadeva say that it has a weak *pañcama*; according to Nānyabhūpāla *pa* is omitted, the Vṛttikāra of *Bṛhaddesī* says that *ni-pa* is weak. This *rāga* belonged to the *ṣaḍjagrāma* and was sung in the monsoon season.

207. The text quoted in *Abhinavabhāratī* is far from clear. The passage of Nānyabhūpāla in the *BB* (2, 7, 116) gives *dha, pa* as *nyāsa*, *ṣaḍja* as *aṁśa* and *Ṣaḍjamadhyā* as source *jāti*. Nānyadeva also quotes Kaśyapa, but the passage of Kaśyapa gives *Ṭakkarāga* as the source (*ibid.* 2, 7, 117). Hence, this is probably *Mālavavesarikā*, which Kallinātha (commentator of *SR*) gives as the *bhāṣā* of *Ṭakkarāga*. The passage of Kaśyapa, too, has *Mālavākhyāvesarikā* not *Mālavavesara*. Neither Mataṅga nor Śārṅgadeva mention this *grāma-rāga*. Interestingly enough, Śārṅgadeva mentions a *grāma-rāga* called *Mālava pañcama* (*SR.* 2, 2, 53-54), which arises from *Madhyamā* and *pañcamī jātis*, the same source *jātis* which Abhinava mentions. Perhaps he meant this *grāma-rāga* ? This *Mālavapañcama rāga* is used for the entrance of the *kañcukī* or Chamberlain.

208. *Bṛhaddesī.* 342 and *Vṛtti on ibid; BB. 2, 7, 104-106; SR 2, 2, 48-50.*

This *grāma-rāga* belonged to the *ṣadja-grāma*. Nānyadeva mentions only *śṛṅgāra rasa* in connection with this *rāga*. However, the Vṛttikāra and Śārṅgadeva both refer to *śānta rasa* also, in connection with this *rāga*.

209. For the source *jāti* of *Boṭṭa*, the text of *AB* simply says '*dhapamadhyodbhavā*'. Mataṅga (*Bṛhaddesī.* 343), Śārṅgadeva (*SR.* 2, 2, 50-52) and Nānyadeva (*BB.* 2, 7, 92-93) gives the source *jātis* as *Pañcamī* and *Ṣadjamadhyamā*.

210. Abhinava gives the source *jātis* of *Hiṇḍolaka* in a formula style '*ridhajātyanyasaṁbhavaḥ*'. From Śārṅgadeva, we know that *ṛṣabha* and *dhaivata* were omitted in this *rāga* and the *jātis* which derived their names from these two notes were the ones which were the source *jātis* of this *grāma-rāga* (*S.R.* 2, 2, 93-94). It is employed in the spring season.

211. For the source *jātis* of *Ṭakkakaiśika*, Abhinava, here again, says in a formula style '*madhajātibhāk*' to indicate *Madhyamā* and *Dhaivatī jātis*. Mataṅga (*Bṛhaddesī.* 345), Śārṅgadeva (2, 2, 190) and Nānyadeva (*BB.* 2, 7, 101) also give *Dhaivatī* and *Madhyamā* as source *jātis*.

212. See also *Bṛhaddesī.* 346, *SR.* 2, 2, 71-73 *dha* is weak, it is employed for *vipralambha śṛṅgāra* and is sung in the winter season.

213. These eight, viz, *Sauvīra*, *Ṭakka*, *Mālavavesara*, *Vesaraṣāḍava*, *Boṭṭa*, *Hiṇḍolaka*, *Ṭakkakaiśika* and *Mālavakaiśika* belong to the *Vesarā gīti* or style.

214. Nānyadeva (*BB.* 2, 7, 178) gives *Ṣadjamadhyan.ā* as the source *jāti* of *Bhammānapañcama.* Mataṅga (*Bṛhaddesī.* 355) and Śārṅgadeva (*SR.* 2, 2, 60) term the source-*jāti* as *Śuddhamadhyamā*. This is probably an error for *Ṣadjamadhyamā*.

215. The *Bṛhaddesī.* 356 and *SR.* 2, 2, 55-57 mention weak *ri-pa* in this *rāga*. Nānyadeva (*BB.* 2, 7, 183-85) says that *ni* and *ga* were strong. He also says that this *grāma-rāga* was used for *śṛṅgāra*

and *adbhuta rasas* when *ni* was sometimes used as *nyāsa*. Śārṅgadeva mentions the *raudra* and *adbhuta rasas*, the *Vṛttikāra*, however, associates this *grāma-rāga* with *vīra* and *karuṇa rasas*.

216. As to the source *jātis* of *Gāndhārapañcama*, Abhinava merely says '*gāndhārasaṁbhavaḥ*'. This is to be taken as the *jātis* *Gāndhārī* and *Raktagāndhārī*. Mataṅga (*Bṛhaddeśī*. 357) and Śārṅgadeva (*SR*. 2, 2, 103) also give the same as source *jātis*.

217. The *Vṛttī*. on *Bṛhaddeśī*. p. 101. classifies *Gāndhārapañcama* in the group of *Madhyama-grāmiki grāma-rāgas*. So does Kallīnātha (*Kalā* on SR, 2, 1, 8-14). Moreover, the source *jātis* *Gāndhārī* and *Raktagāndhārī* are both of *madhyama-grāma*. In *madhyamagrāma*, the two *triśrutika* notes are *pañcama* and *ṛṣabha*, *dhaivata* is *catuśśrutik*, i.e., of four *śrutis*. Abhinava says '*triśrutidurbalaḥ*', and not '*triśrutidurbalau*', the singular number, thus, indicating only one *triśrutika* note. Mataṅga and Śārṅgadeva do not mention any weak note, but in Śārṅgadeva's *ālāpa* notation of *Gāndhārapañcama*, *ṛṣabha* is extremely infrequent but not so *pañcama*. This is further strengthened by the fact, that in both the *Raktagāndhārī* and *Gāndhārī*, which are the source *jātis* of this *grāma-rāga*, *ṛṣabha* is a weak note, not *pañcama*.

218. Abhinava gives only *Ārṣabhī* as the source *jāti* of *Revagupta*, so does Nānyadeva- '*Ārṣabhyāmṛṣabhe cāṁśanyāsayoḥ ṣaḍjavarjitaḥ jitasaṁgrāmaguptena Revaguptaḥ prakīrtitaḥ BB*. 2, 7, 172; Mataṅga (*Bṛhaddeśī*. 359) and Śārṅgadeva (*SR*. 2, 2, 100), however give *Madhyamā* and *Ārṣabhī* as the source *jātis* of *Revagupta*.

219. Abhinava terms *Revagupta* as '*viṣaḍjakaḥ*', i.e., without *ṣaḍja*. It may be noticed that Nānyadeva, too, terms *Revagupta* as '*ṣaḍjavarjitaḥ*', Mataṅga and Śārṅgdeva, however, do not mention this. Mataṅga, in fact, terms it as *saṁpūrṇasvarā*.

220. Śārṅgadeva (*SR*. 2, 2, 66) says that *Ṣaḍjakaiśika* had *ni-ga* as *nyāsa* and a weak *ṛṣabha*.

221. For *grāma-rāga Śakapañcama*, Abhinava merely says '*Saḍhajātijo*', thereby indicating the *Ṣāḍjī* and *Dhaivatī jātis*. Mataṅga

(*Bṛhaddeśī*. 353), Nānyadeva (*BB*. 2, 7, 175-76) and Śārṅgadeva (*SR*. 2, 2, 58) give the same as source *jātis*.

222. Abhinava mentions only the weak *ga-ni* and not *pa*. Mataṅga (*Bṛhaddeśī. op. cit*) and Nānyandeva (*BB. op. cit*) mention the weak *pa*.

223. Kallinātha quoting Mataṅga says that *bhāṣā* stands only for a particular manner or fashion of rendering *ālāpa* of *grāma-rāgas*. The word *bhāṣā* here denotes 'mode' or 'manner'. In the same way the word '*vibhāṣā*' and '*antarabhāṣā*', too, denote *ālāpa-prakāra* only (*Kalānidhi* on *SR*. 2,1,19-47). *Bhāṣā*, *vibhāṣā* and *antarabhāṣā* seemed to have acquired the status of independent melodic forms and were distinct from the aforesaid standard five *gītis*.

At the end of this twenty-eighth chapter, Abhinava quotes a long passage of Kāśyapa. Here, thirty-three *grāma-rāgas* are classified into the five *gītis* viz., *Śuddhā*, *Bhinnā*, *Gauḍi*, *Vesarā* and *Sādhāraṇī*. *Vibhāṣā* is mentioned as a sixth *gīti*, but no *grāma-rāga* is given with it. Thereafter, the last line says, here are seven *gītis* to be used in *dhruvā-gāna*. The seventh *gīti* is not mentioned; probably *bhāṣā* is the one meant. However, a critical analysis of the passage shows that the author believed essentially in five basic aforementioned *gītis*. The sixth, *vibhāṣā* is mentioned casually in just one line, and the seventh is not even mentioned. Abhinava describes seven *grāma-rāgas* of the *Śuddhā-gīti*, five belonging to the *Bhinnā gīti*, three of the *Gauḍī-gīti*, eight of the *Vesarā gīti* and nine of *Sādhāraṇi gīti*. Śārṅgadeva, too, has classified the very same 7, 5, 3 and 8 *grāma-rāgas* into *Śuddhā Bhinnā*, *Gauḍi* and *Vesarā* respectively. However, for the *Sādhāraṇī gīti*, Śārṅgadeva mentions only seven *rāgas*, whereas Abhinava gives the number as nine. Since the text giving the names of the *grāma-rāgas* belonging to the *Sādhāraṇi gīti* is missing at places, it is a little difficult to get the names of all the nine *grāma-rāgas*. The names of three *grāma-rāgas* of the *Sādhāraṇī-gīti* are missing. Two of these might be

the *grāma-rāgas Narta* and *Kakubha* mentioned by Śārṅgadeva (*SR*. 2, 1, 14) as belonging to the *Sādhāraṇī gīti*.

224. The word '*mārjana*' is totally out of context and just does not fit here. In any case the letter '*ma*' is in brackets and has been put in by the editor.

225. In *gāndharva* singing only one or a maximum of two notes could be dropped - i.e., a *jāti* could be rendered only hexatonic or pentatonic. In *dhruvā* singing, however, even three notes could be dropped. The *avakṛṣṭā dhruvā* was one such, which employed only four notes (*NŚ*. 28, 77). Abhinava specifies there that such a four note formation can only be used in *dhruvā* singing. He also says, that, the *avakṛṣṭā dhruvā* is used in *karuṇa rasa* and has prolific long syllables.

226. The *alaṁkāras* (the ornamental rendering of *pada*) are described in the following chapter, i.e., the 29th chapter.



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